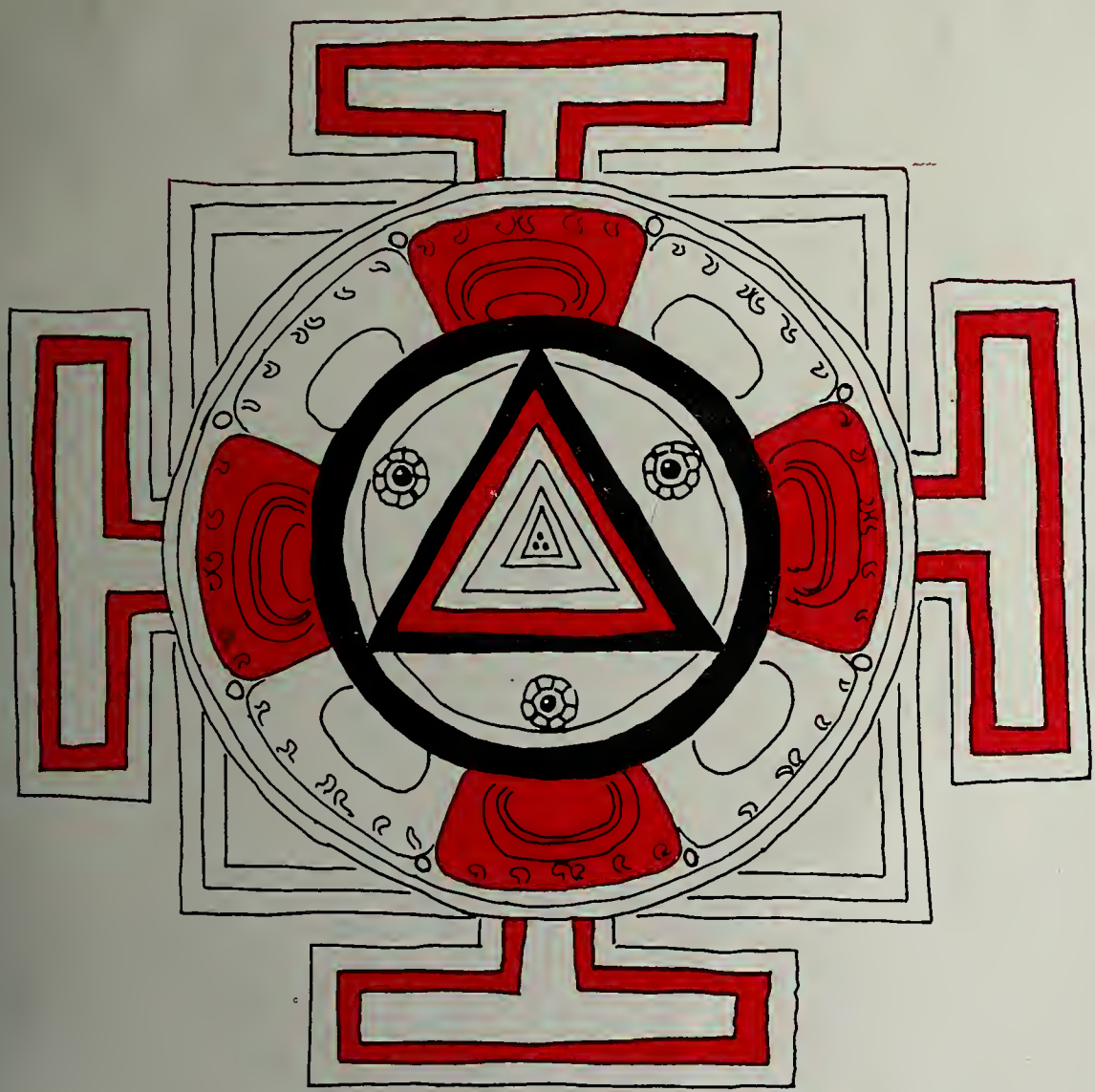
AFTER THE ACID TRIP

THE FLASHBACK



The Ultimate Psychedelic Music Guide

Written and Compiled

by Vernon Joynson

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AUTHOR'S NOTE
I have tried to ensure that this book is as accurate as possible, but some of the data it contains is difficult to verify, some entries are incomplete and doubtless too there are omissions and errors. I would like to hear from anyone who is able to supply information that is missing in my book, correct errors in it or make suggestions for its improvement. If you can do any of these please contact me care of:-

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Vernon Joynson June 1988

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Circus 2000 (p.20) were an Italian band and should have appeared in the Odds and Ends section not the U.S. one.

Foreword

Hi and thanks for the interest you've shown in my earlier book *The Acid Trip* and for the correspondence it generated. This has helped make *The Flashback* possible.

Psychedelia-The Problem Of Definition

Literally, psychedelic music means mind expanding music. It's a subjective term which has different meanings to different individuals, and this, illustrates the difficulties of attempting to compartmentalise music. The term is applied to music that is mystical, drug-induced or designed to recreate the drug experience, ladened with discordant and frantic guitar work and so on.....

Not all the bands in this volume are remembered as psychedelic rock/pop bands. Terms like 'progressive' or 'punk' (in the 60's sense), for example, are more appropriately applied to some. The bands I've selected for this volume are those I believe will most interest the record collectors among you, my audience. I've also omitted from this volume a number of non-psychedelic bands, which were included in *The Acid Trip*, particularly in its San Francisco section, on account of their significance for US West Coast rock.

The Purposes Of This Book Are:-

(1) To provide the most comprehensive encyclopeadic guide to psychedelic rock/pop music to date;
(2) To bring to the readers attention some of the countless, imaginative and interesting recordings by lesser-known bands of this era. Biographies have been written about some of the better known bands in this book. Readers should consult these for more detailed histories of these bands.

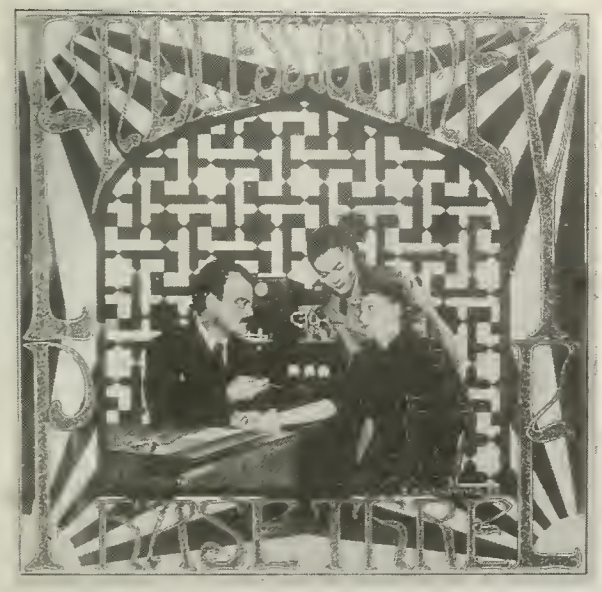
How To Use This Book

1. Aside from in the 'new psychedelia' section, band discographies largely encompass the 1965-72 era.
2. For American artists, American record labels and numbers, where known, are given. (Record numbers were excluded from *The Acid Trip*).
3. For British (and European) artists, British labels and catalogue numbers are given.
4. For Canadian artists, Canadian (or if not known) American record details are given.
5. Where known, band line-ups are cross-referenced with albums, as shown below:-

Personnel:	MEMBER 1	gtr	AB
	MEMBER 2	vcls	A
	MEMBER 3	drms	AB
	MEMBER 4	vcls	B

ALBUMS: 1(A) Name (Label & Catalogue No) Year of release Rarity rating.
2(B) Name (Label & Catalogue No) Year of release Rarity rating.

6. Under individual entries, bands mentioned and featured elsewhere in the book appear in heavy print to ease cross-reference.

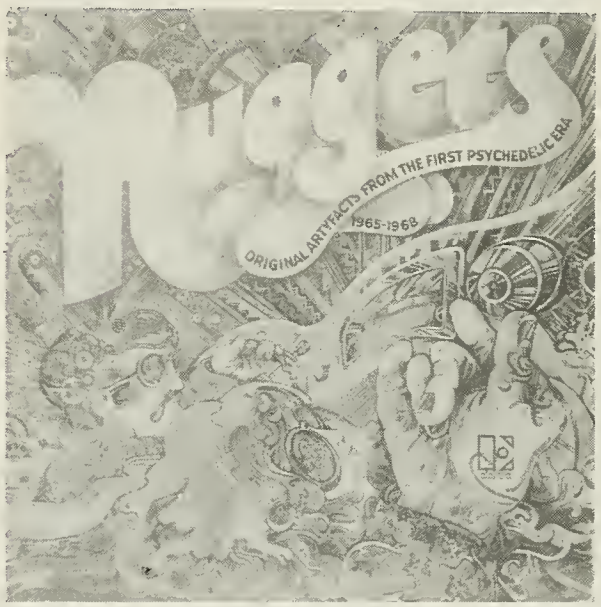


The Rarity/Soughtafter Scale

This is one of the book's new features. Those records which are rare and soughtafter (obviously there are some rare records that nobody wants) have been given a rating to the right of the year of release. Obviously too, many of the albums mentioned in this book are quite easily obtained. The scale, which relates to original issues only, works as follows:-

SC Scarce
R1 Rare
R2 Very Rare
R3 Extremely rare
R4 Ultra rare
R5 Very few copies pressed and seldom offered for sale.

The scale is not linked to prices. Firstly, they fluctuate regularly according to the relative strength of the dollar and the pound. Secondly, dealers often vary in the prices they quote for identical records. Part of the mystique of record collecting is to obtain the records one wants as cheaply as one can. This scale was drawn up in December 1985 and where albums have been reissued since then it may reduce the value of the original copies.



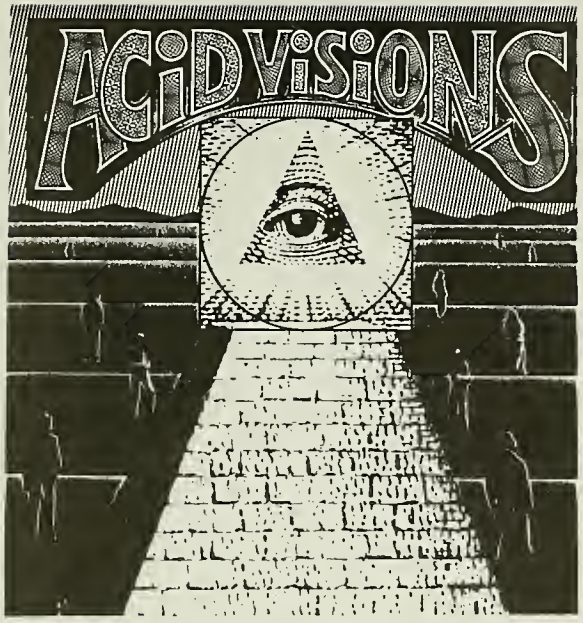
Psychedelic/Punk Compilations and Reissues

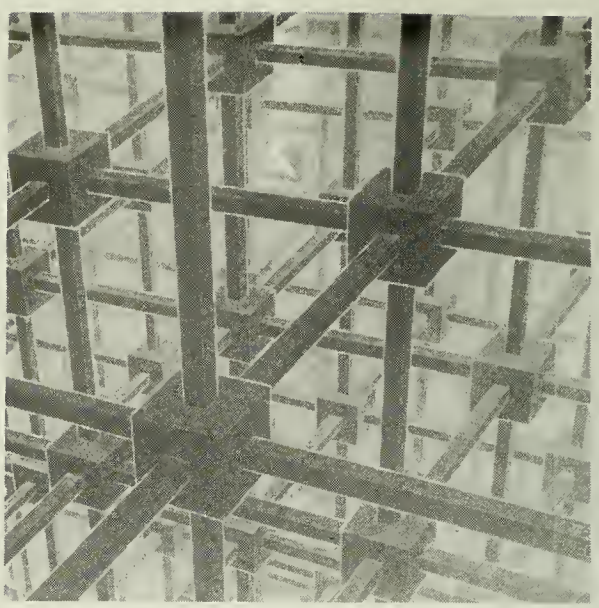
Since I compiled *The Acid Trip* (in the early 80's), which referred to relatively few compilation tracks, numerous compilation albums have appeared. ..... *Acid Visions, Back From The Grave Vols 1-6 Endless Journey Vols 1-3, Flashback Vols 1-6, Gathering Of The Tribe* (and *Son Of*)/*and Valley Of The Son Of), Glimpses, Journey To Tyrne, Mindrocker Vols 1-12, The Magic Cube,* and *Psychedelic Unknowns Vols 1-8 etc., The Flashback* deals with some of the material and bands featured on these compilations.

Readers will also want to look out for material from the 60's that has been reissued in the past few years by Line Records (in Germany), Edsel, Big Beat, See For Miles, Time Stood Still and Psycho (in the UK), to name but a few.

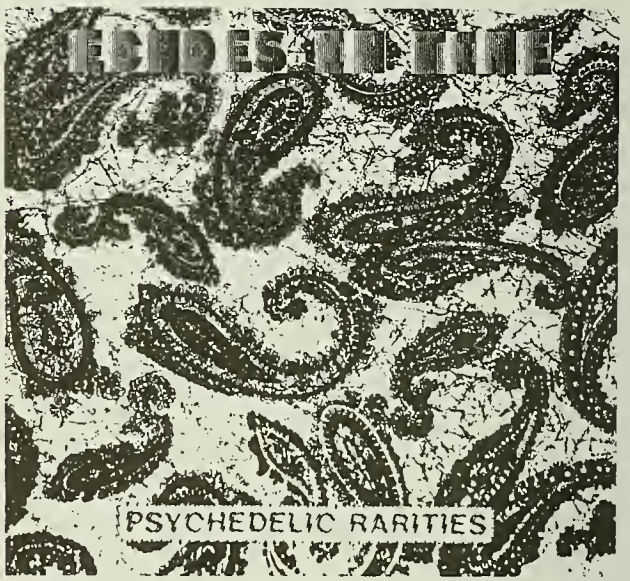
Many of the records listed in this book will be difficult to obtain. In the UK try the following Funhouse Records (Now at 13, Market Place, Margate), Plastic Passion, Vinyl Solution, and Zippo Music (all of London).

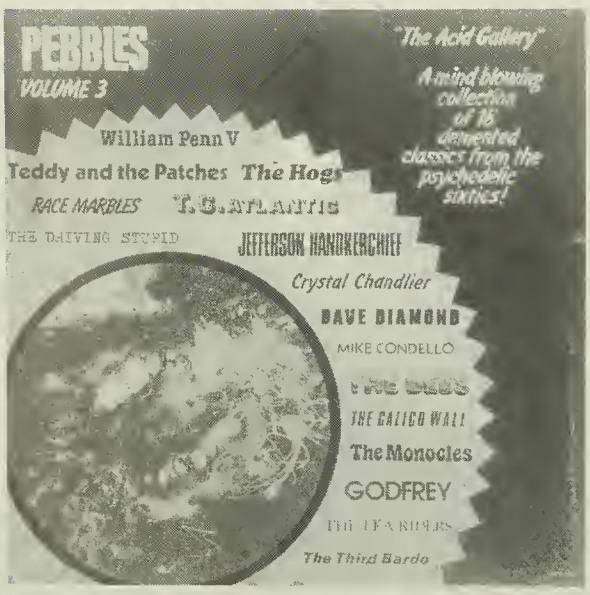
VERNON JOYNSON, LONDON, JUNE 1988





ENDLESS JOURNEY PHASE 2





INTRODUCTION

The resurgence of interest in psychedelic music continues. Initially, sparked by the punk rock explosion of 1977-79, it has been maintained by a host of emerging new 60's style groups, by the numerous collections of 60's punk and psychedelic obscurities (which have been flooding the market recently) and the continuing re issue and compilations of material by so many of the bands in this book.

Psychedelic music grew out of many diverse influences - folk, the blues, beat, rock'n'roll and punk (as applied to the mid-60's phenomenon). Psychedelia brought electricity, mysticism and hitherto unknown musical freedom to this kaleidoscope of styles. From this a new rock culture was born with its own ideology and its own audience - characterized by the hippy. As the new groups strove to push back the musical frontiers, the quest for progress became a self-perpetuating end in itself for both the musicians and the new, essentially elitist audience who were always seeking more 'far out' sounds. Musicians began to consider themselves artists - preoccupation with three-minute pop songs was surrendered in favour of experimentation and improvisation. A whole new range of instruments - sitars, theremins, wind chimes, various electric devices etc were introduced to popular music for the first time. 'Pop' would never be quite the same again for the new 'progressive' music would emerge out of the psychedelic era.

Of course, this new radicalism was not solely confined to the music - it transcended all aspects of life. The 'hippy' culture which emerged had its own underground press and rock journals like 'Rolling Stone' and 'Mother Magazine' in America and 'Oz' and 'It' in England. In their dress hippies sought to re-create the visions of beauty and vividness of colour associated with the LSD experience. They wore kaftans, beads, bells and flowery shirts. 'Flower Power' as it became known represented the commercial side of psychedelia.

Entrepreneurs soon opened up boutiques in many of the important Western cities selling patterned suits, flowery cravats and paisley shirts etc. **The Beatles** started their own Apple boutique in Carnaby Street. 'Head shops' sprang up in centres like San Francisco, New York and London selling joss sticks, pipes, books about hallucinagenic drugs and various other forms of psychedelic paraphenelia. Musically, too, groups were packaged to conform to the flower-power market. The underground groups whose lyrics were ladened with drug references were liable to have their records banned from the airwaves while the commercially-oriented ones, such as **The Move** and **The Mamas and the Papas**, whose lyrics talked of peace, love and flowers sold records in large quantities.

The importance of the flower power movement was essentially that it took psychedelia (albeit in diluted form) beyond its essentially elitist audience to the masses.

All related art forms encompassed the new psychedelic culture - the light shows, the production and design of psychedelic posters and record sleeves - became almost an industry in itself.

The new radicalism was evident, too, in life style. In their speech hippies talked of peace and love - thereby emanating the oneness of being stoned - so naturally they were pacifists in a world of increasing violence. America was hopelessly entrenched in the Vietnam War, while at home there were widespread disturbances on the university campuses and the Civil Rights Movement, too, was rapidly emerging. But this growing disenchantment with authority among youth was not confined to America. 1968 witnessed the student riots in Paris, ostensibly through dissatisfaction with the education system, but chronologically part of the wider 'protest' movement.

At its most extreme, the hippy life-style would involve dropping-out of conventional society and discarding one's material possessions to live off the land in communes. Obviously, this represented a reaction against the growing materialism, violence and impersonality of Western Society (ie many rock songs of this era were imploring audiences to love their neighbours because they were their brothers) and the related pressures of urban life (ie 'let's quit the city and get back to the land') was also a regular theme in lyrics of this era. As one might expect given the experimentation and improvisation of its music the hippy life-style was essentially individualistic with its emphasis on meditation and 'doing ones own thing' as a means to self-fulfilment and realisation. On a more superficial level, long hair was a manifestation of both this new found freedom and an act of defiance against the standards of conventional society. As we shall see later, all of these obsessions were recurrent themes in the lyrics of the psychedelic era. In retrospect, it is clear that while as a critique of Western Society in the second half of the 1960s this well-meaning philosophy contained many valid observations, it was essentially superficial and impotent as a recipe for revolution. The lyrics of groups like **The Doors** and **Jefferson Airplane** talked of revolution without offering any coherent argument as to how this would be achieved and only presenting vague references to the form of society which would substitute the existing one. Nonetheless despite its superficiality as a political and social philosophy, the hippy movement, until perhaps quite recently, has continued to have a profound effect on the nation's youth in terms of dress, demands for increased personal and sexual freedom, pacifism and freedom of thought etc.

Aside from the 'hippy' groups, there were a second, less publicised, but equally influential source of psychedelic music in the USA. The 'punk' rock bands that had evolved as grassroots response to the British-based 'beat' and 'mod' invasion mentioned earlier. Literally hundreds of these 'garage' bands (as they are sometimes called) sprang up throughout America. Usually composed of high school kids, they tended to play at local school dances and the better ones cut records, often using crude recording techniques. Many of these groups were not around long enough to enjoy commercial success, although there were a few notable exceptions for example, **The Standells, The Seeds, and the Mysterians**, etc. Anyway more about these later.

The data in this book is organised on a geographical basis. Inevitably, the largest section deals with the music of the United States. There is also a new section on Canadian bands and a far more comprehensive British section, as well as a fresh guide to the new psychedelia of the 80's.

So it is time to begin our nostalgic trip .... in the United States.

Psychedelia in the United States

The main influence on the first generation of U.S. 'psychedelic' groups tended to be **The Beatles** (who made the concept of 'groups' as opposed to 'solo artists' fashionable), **Bob Dylan** and the related wave of 'folk' protest singers. The latter gave lyrics a new significance in rock, whereas previously they had tended to be dominated by 'boy meets girl' songs. **Dylan's** amplification of folk music (electrified folk) paved the way for the wave of 'folk rock' groups led by **The Byrds** who exerted an enormous influence on their musical contemporaries. Indeed folk and the blues tradition of artists like **Steve Miller, Paul Butterfield, Big Brother and the Holding Company,** who had themselves been influenced by blues legends like **Leadbelly** and **Muddy Waters** would be the two major influences on the emerging psychedelic rock of the new 'hippy' groups. This genre of psychedelic music was epitomised by the San Francisco Sound, with that city soon being regarded as the centre of the new psychedelic music and, by implication, attracting maximum publicity. San Francisco, in fact, had been a centre of artistic and political radicalism long before the acid revolution. This had focused largely on the university centre of Berkeley, from where groups like **County Joe & the Fish** would soon emerge. The radicalism of the students in this area emerged slowly thoughout the 1960s and was first manifest in the Free Speech Movement of 1964. Later, resentment against the Vietnam war would build up to phenomenal proportions, particularly as students and teenagers saw their contemporaries banished to a far away land to risk their lives in a war they saw no point in fighting. The 'hippy' movement gradually developed into a broad- based revolt against the war, the US establishment and the growing materialism and impersonality of Western society. Many of the early 'acid' bands, notably **Jefferson Airplane** and **Country Joe & the Fish,** articulated the resentments and frustrations of American youth in their songs. Of course, this wave of protest was not peculiar to San Francisco, it was nationwide. Los Angeles in particular was rapidly developing as the centre of the **Dylan**-inspired folk singer 'protest' movements. Los Angeles, even more than San Francisco, enjoyed the accommodating Californian climate which was essential for the 'love- ins' and 'be-ins' which became a crucial part of the San Franciscan music scene. But by the mid-60s Los Angeles was rapidly developing as the nation's major (white) music centre outside New York.

It was also the base for many of the country's leading record companies (eg Warner Brothers, UNI, Elektra), record producers and songwriters (eg Randy Newman, Van Dyke Parks, Leon Russell and David Gates). The point was that any group starting up in LA had a 50:50 chance of securing a recording contract while in San Francisco there were just two local record labels - Fantasy and Autumn. There was a developing folk music scene up in Berkeley, but just a small rock scene in the city itself. **The Beau Brummels** and **The Sopwith Camel** were among San Francisco's groups at this time. With little recording interest around, any developing group simply had to play the city's coffee bars and parks. This they did - and this is how new community-based groups like **The Grateful Dead, Jefferson Airplane** and **Country Joe & the Fish** developed. A new emphasis was placed on the local community and the liaison between performers and their audience. This in itself became a further 'protest' against the barriers developing between many groups and their fans. The San Francisco groups would often play impromptu concerts in the streets or in the parks for free. Indeed, **The Grateful Dead** did this so often in their early days that by 1969 they were on the verge of bankruptcy. This music revolution could not have happened in New York either as it had neither the space nor the climate to stage the outdoor concerts. Indeed climate was important. The hippy revolution required the sun and beaches for which California was renown.

From San Francisco onwards, open-air concerts became part and parcel of the rock scene. They led to the discovery of new talent - **Salvation** first attracted attention through a series of 'free' concerts in the city's Golden Gate Park. These outdoor concerts culminated in the 'Human Be-In' - a gathering of an estimated 20,000 people held in the Golden Gate Park on January 14th 1967. Three of the city's top groups - **Jefferson Airplane, Grateful Dead** and **Quicksilver Messenger Service** - played there and **Airplane** wrote a song *Saturday Afternoon* to commemorate the event. Also there was beat poet, Allen Ginsberg. The 'Be-In' inspired the Monterey festival, held later that year, in the resort area 150 miles downcoast from San Francisco. Along with visiting artists **The Who** and **Jimi Hendrix**, many San Francisco bands played there - **The Airplane, The Dead, Quicksilver, Country Joe & the Fish, The Steve Miller Band**, and **Big Brother & the Holding Company** (with **Janis Joplin**) - and were phenomenally successful. **Eric Burdon** wrote a song, *Monterey,* about the festival and the *Monterey Pop* film screened throughout America for the first time in 1969 elevated these artists to national status and, **Joplin** and **Hendrix** in particular, to overnight stardom. Before long the outdoor pop festival concept was transplanted throughout America (culminating in the Woodstock festival held in New York State in 1969) and throughout the Western world (eg The Isle of Wight festivals in England).

Undoubtedly, the most important stimulus to the new psychedelic music was the drug LSD - commonly referred to as 'acid'. First isolated by Dr. Albert Hoffmann in his research laboratories in Basle, Switzerland in 1938, it was not until 1943 that Hoffmann unintentionally took his first 'acid' trip when he began hallucinating after absorbing some of the drug through the skin of his fingers. The drug was introduced to America by two Harvard psychologists, Dr. Timothy Leary and Richard Alpert, who carried out experiments on colleagues and volunteer prisoners. The Harvard authorities dismissed them

Timothy Leary

in 1963 but by 1967 the drug was in fairly widespread use among American teenagers. Aldous Huxley had written a book, *The Doors of Perception*, relating his experiments with this and another psychedelic drug, mescaline, and Leary and Alpert wrote of their unorthodox religious orientation to the drug in *The Psychedelic Experience*. Its intellectual proponents soon regarded an 'acid' trip as a mystical experience. Although LSD was administered for therapeutic purposes during the 60s agreement was never reached as to whether there was a widely accepted medical use for the drug. Nor has there even been complete agreement on its psychological effects, which vary considerably according to the personality of the individual taking it, their past history, motivations, expectations and the setting in which the drug is taken. Generally speaking though its good effects were (1) a change and intensification of sensory impressions, particularly sound and vision, with ordinary objects and people taking on great beauty and colours, and music, in particular, attaining a new dimension of significance, (2) the ability to see the relationship between many different levels of meaning and dimensions simultaneously, thereby seeing problems in new perspectives and, in a small number of users (3) a mystical experience characterized by a sense of unity with the universe which somehow transcended space and time and was difficult to describe in words. Its bad effects may be summarised as (1) the 'freak out', that is complete loss of self-control characterized by panic, paranoid delusions and horrific hallucinations, (2) the 'bad trip', a more intense version of the former characterized by depression, fear and anxiety, sometimes to the degree of disordered social behaviour and (3) the 'flashback', the brief return of the acid experience hours or sometimes days later.

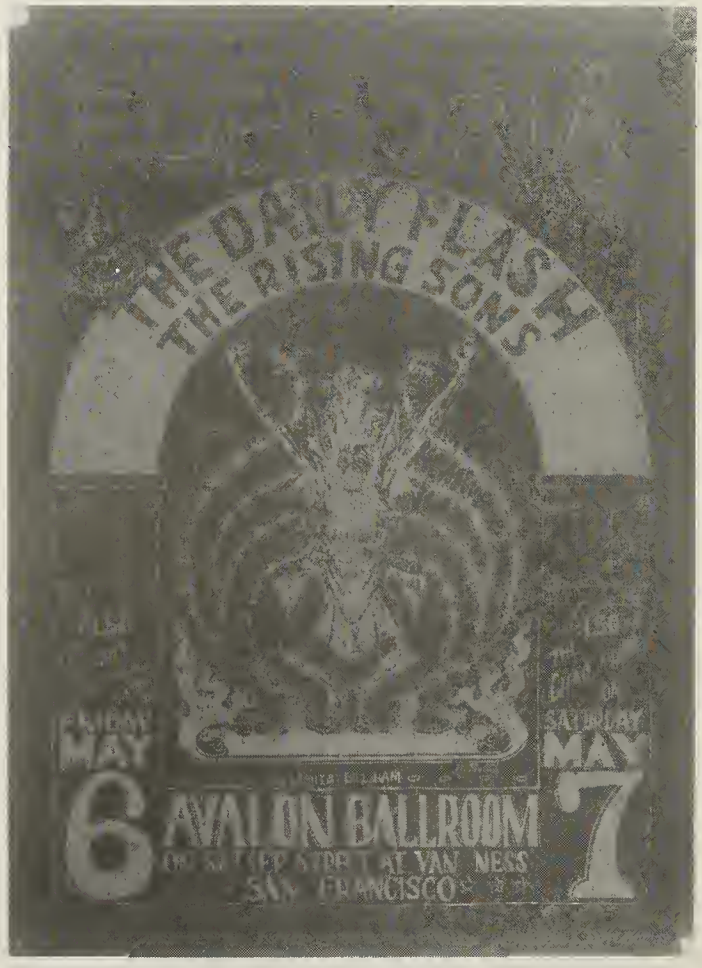
Many artists and creative people were interested in the drug on account of its mind-expanding potential, but the authorities were keen to outlaw it because of its adverse effects. Its connection with the San Francisco music scene was largely due to the beatniks who moved into the Haight Ashbury district of the city in the early 1960s and, in particular, to Ken Kesey - author of *One Flew Over The Cuckoo's Nest* (1962) and his Merry Pranksters. LSD was still legal in California in 1966 and Kesey and his colleagues had been travelling around the USA and Mexico in a large psychedelically-decorated bus

Ken Kesey

experimenting with the drug and advocating its use wherever possible. This period is documented in Tom Woolfe's novel *The Electric Kool-Aid Acid Test* (1968). On their return to Kesey's Californian home, La Honda, fifty miles to the south of San Francisco, **The Grateful Dead** and **Jefferson Airplane** were among the guests served with Kool-Aid (orange drink) spiked with acid. For a while **The Grateful Dead** stayed at La Honda with Kesey. The 'acid' tests, as Kesey called them, culminated in the Trips Festival, a mixed media event, held at the Longshoreman's Hall in San Francisco between January 21-23 1966. This, more than any other event, marked the inauguration of 'acid' rock as a musical phenomena. Previously the main musical influences in San Francisco had been the blues, folk and jazz; now under the influence of LSD the various groups sought to recreate through their music conditions conductive to an 'acid' trip. Although **The Grateful Dead** starred at the Trips Festival, it was not billed simply as a rock event - all kinds of avant-garde artists from the Bay area who were working in various media took part. There were light shows, psychedelic posters, as well as the music - in short it was an attempt to stimulate the LSD experience with the drug available for those who wanted to try it. Further Trips Festivals were held elsewhere in America, but before long LSD was made illegal and people were forced to be more discreet with its use. However, light shows and psychedelic posters were now an established part of the rock business. Before long there were a number of light shows located in the Bay Area with names equally as exotic as the groups they served (e.g. North American Ibex Alchemical Company, Garden of Delights, Head Lights, Pacific Grass and Electric). They usually consisted of film slides and liquids on a transparent dish through which the light was projected onto a wall. The dishes were movable, enabling artists to make the swirling colours move in time with the rhythms of the music. The strobe lighting (i.e. on-and-off flashing light giving the impression of stopping motion) still used in some discos today derives from San Fancisco's psychedelic era, when it was first widely used. Equally, todays Laseriums and Laser rock shows are essentially more sophisticated versions of these early light shows.

Equally derivative from the San Francisco music scene was the growing art of rock posters - essentially an attempt to translate the visual impressions of an acid trip onto paper. Naturally these were often vivid in their use of colour and concepts. The posters became big business and eventually San Francisco's Art Museum mounted an exhibition of posters *The Joint Show* and their designers - Rick Griffin, Wes Wilson, George Hunter and Al Kelly etc. - became nationally known art figures.

If San Francisco was the source of the community-based, anti-commercial, anti-music establishment groups, Los Angeles was in some respects its antithesis. It was already an established music centre - in the early sixties it had been the recording base of the surfing/hot rod music of groups like **The Beach Boys, Jan and Dean** and a host of lesser-known ones. When this style of music became outdated, the record companies sought other acts to maintain their influence on America's music scene.



QUICKSILVER MESSENGER SERVICE, THE GRATEFUL DEAD, JEFFERSON AIRPLANE, BIG BROTHER AND THE HOLDING COMPANY, AND THE CHARLATANS. The 'heart' of the San Francisco Sound - Golden Gate Park, 1967

Of these, the most important was folk rock. The main influences on this type of music had been **Dylan** and the protest singers like **Barry McGuire** and **Sonny and Cher**. Led by **The Byrds**, a new wave of groups put folk material to a rock format and a string of successful acts - **The Mamas and the Papas, The Turtles, Buffalo Springfield**, (and later) **Crosby Stills Nash and Young**, etc followed. However, very few of these bands played psychedelic music. Some soon became redundant, unable to keep apace with the innovations the San Francisco Sound had brought about. Their music was characterized by the melodic harmonies and acoustic guitar work typical of this type of LA music at the time. Their lyrics were often political, for example **Buffalo Springfield's** *For What It's Worth* and **CSN and Y's** *Ohio*, and expounded the hippie philosophy of the San Francisco groups, but, many differed from their San Francisco counterparts in that they were more commercially oriented. Many of them disintegrated after failing to maintain their chart success.

The second distinguishable strand to emerge from Los Angeles in this era was the music of the heavy rock and rock/blues bands. Of these, the most interesting were probably two bands signed to Jac Holzman's Elektra label - **The Doors** and **Love**. **The Doors**, in both name and music were clearly influenced by LSD. Yet their brand of 'acid' rock was different from that of their San Franciscan contemporaries. They took the acid experience less literally, their lyrics tended to centre around leader **Jim Morrison's** obsessions with the 'new consciousness' and their struggle against social repression, for example *Break on Through (to the other side)* rather than urge their audience to turn onto LSD and love one another. Morrison was well-read, and his lyrics were often poetical and concerned with his obsessions with freedom which resulted from his reading the works of various existentialist writers. These factors made **The Doors** something of an anachronism among the acid bands and also rather special. Indeed, they were the most controversial and commercially successful of the West Coast underground bands. **Love**, started out as a folk rock act but their experimentation with drugs led them in a rather different direction to that of their contemporaries. At their best, they attained the melodic musical harmonies associated with the finest LA folk rock bands and yet the surrealism and nihilism of their lyrics set them apart, though they do bear some comparison with **The Doors**.

Los Angeles, also, boasted a number of influential music venues, mostly in the vicinity of the Sunset Strip. The most popular was the Whisky-a-Go-Go, which soon became not only an important venue for the San Francisco bands, but also a springboard for many of LA's own acts like **The Doors, Love** and **The Byrds**. Other significant venues were the Ash Grove, Ciro's (where **The Byrds** were frequent performers), Pandora's Box, and the Sea Witch.

However, it would be a mistake to assume that interesting developments in the emergence of psychedelic music were confined to America's West Coast. The ingredients of the psychedelic music scene were reproduced elsewhere in America. Texas, for example, had its own thriving psychedelic scene, which was unnoticed and unknown to the world at large - completely overshadowed by the events on America's West Coast and, more specifically, in San Francisco. Only in the past few years have many of the Texan groups been discovered and brought to the attention of a wider audience. Part of the reason for people's ignorance about these bands is undoubtedly bound up with the isolation of Texas.

Texas is known as America's 'Lone Star' state, and Texans have always tended to pride themselves in their independence. Also in the mid-60s, as artists like **Janis Joplin** and **The Thirteenth Floor Elevators** would find, Texas was still an essentially conservative society and consequently not a place where the press or the music world would expect a music revolution to occur. But it did. The University of Texas was a hot bed for dissidents and Texans are renowned for their anger. The psychedelic music scene was centered on Austin and it was from here that **The 13th Floor Elevators, Shiva's Headband** and **The Conqueroo** came. The whole scene was really an expression of social unrest. Kids who walked around stoned out of their minds were expressing their contempt for authority. Bands like **The 13th Floor Elevators, Shiva's Headband** and **Fever Tree** often played in San Francisco and in this way the trappings of that city's psychedelic culture became transplanted in Texas. Although Austin was an important centre, 'acid punk' bands were spontaneously emerging throughout the state. There were **The Moving Sidewalks** in Houston, **The American Blues** in Dallas, **The Minds Eye** and **12am** in San Antonio and many others. Many of these bands recorded some of the finest punk to emerge from America in this era.

If one examines their lyrics, many romanticise about the acid experience - for example, practically all of the tracks on the first **Elevators** album, and most of the cuts on **The Moving Sidewalks** album. Many of these bands were into acid in a big way - for them acid was an end in itself and this explains some of the bizarre end products that found their way onto vinyl.

New York's psychedelic scene was based around Greenwich Village. It featured bands like **Autosalvage, The Blues Magoos**, and **The Silver Apples**.

1968 saw the emergence of the so called 'Bosstown Sound' which featured outfits like **Ultimate Spinach, The Beacon Street Union, Freeborne, Phluph** and **Earth Opera**, who were based in Boston. The city's own psychedelic scene soon sprouted from small clubs into large psychedelic dancehalls like the Tea Party, the Crosstown Bus and the Psychedelic Supermarket.

Out of Detroit came a genre of heavy rock groups such as **The MC5, SRC**, and **The Amboy Dukes**.

Literally hundreds of punk garage bands grew up all around America in this era. The study of these bands is fascinating. Unlike the hippy bands, these groups (which were almost all predominantly male) were not so concerned with 'political' matters and the emergence of a new consciousness, but with the more immediate problems of teenagers-social restrictions, unco-operative girlfriends - indeed the sexism of some of the lyrics could be unacceptable to many in the 80's. Records like *How Many* Times by **The Rovin' Flames** and *Look Out World* by **Silver Fleet** were examples of the former, whilst *She Lied* by the **Rocking Ramrods, The Starfire's,** *I Never Loved Her*, **The Cindermen's** *Don't Do It Some More* and **The Human Being's** *You're Bad News* were examples of the latter. **The Iron Gate** in their *Feeling Bad* even related both themes to one another. Around the Spring of 1966 Marijuana and LSD were introduced to the college and high school campuses, by 1967 they were in widespread use among America's youth. Many of these punk bands then started experimenting with psychedelic drugs and the result was some of the most demented recordings ever made...Bands like **The Calico Wall** who sought to re-create the paranoia of someone sitting in an airplane prior to take off and fearing that it would crash, and **Dirty Filthy Mud** who were never the same again after their trip to the seashore. **The Bees** related a nightmare in their *Voices Green and Purple* which was one of many records which recounted vivid descriptions of colours associated by acid inspired dreams. **The Fantastic Zoo** wrote about *The Light Show*, one of psychedelia's best known attributes. **The Ides** who sang of their torment in *Psychedelic Ride* or **The William Penn V** who hallucinated a guru and wrote a song about it. There were literally hundreds of these records and many of the bands that made them are included in the following A-Z. Unfortunately, it is an impossible task to cover them all. There were indeed many others like **The Bards** from the North West who issued several 45's, and **The Unfolding** who issued an album entitled, *How To Blow Your Mind and Have a Freak-Out Party* which is widely accepted as being one of the worst albums ever made! Check out also **The Bedlams Four's** *Hydrogen Atom* and **Children of Mushroom's** *You Can't Erase A Mirror* (both on the *Magic Cube* compilation) and **Creation Disciples'** *Psychedelic Retraction* on *Psychedelic Unknowns Vol.4. The Glimpses* series also includes some fine tracks by **Illusion, 9th Street Bridge, Wellington Arrangements, Westminist'r, The Ruins** and many others...I'd like to hear from you if you have details of these bands or others which you feel should be included in future volumes.

An encyclopeadic A-Z of US psychedelic or garage/ punk bands, which may interest readers, follows. Under individual entries, bands featured elsewhere in the book appear in heavy print:-

A440

One of Houston's finest, **A440** featured Rock Romano on guitar. He co-wrote *Torture* (Soma 103) with Messrs. Clark and Sartie, which is featured on *The Acid Visions* compilation. *Torture* is a driving psychedelic punk track cut with raw vocals, powerful drumming and rich organ work.

Aardvarks

A Chicago band, whose *I'm Higher Than I'm Down* (Pebbles Vol.II) was one of the better punk offerings of that city.

Aggregation

ALBUM:	MIND ODYSSEY (LH1 12008) 1967	R4

Its release on Lee Hazlewood's LH1 label probably places this as a Los Angeles-based studio project.

The Amboy Dukes

Personnel:-	TED NUGENT	gtr	ABCD
	STEVE FARMER	rhythm gtr.	AB
	DAVE PALMER	drms	ABCD
	BILL WHITE	bs	A
	JOHN DRAKE	vcls	AB
	RICK LOBER	piano, organ	A
	GREG ARAMA	bs	BCD
	ANDY SOLOMAN	keybds	BC

ALBUMS: (up to 1972)	1(A)	1ST ALBUM (Mainstream 6104)1968	R.1
	2(B)	JOURNEY TO THE CENTRE OF THE MIND (Mainstream 6112) 1968	R.1
	3(C)	MIGRATIONS (Mainstream 6118) 1969	
	4(D)	MARRIAGE ON THE ROCKS/ROCK BOTTOM (Polydor 6073) 1970	

NB Since 1972 all four of the above have been reissued as double sets.

This Detroit-based group are of particular interest as their leader, Ted Nugent, later attained rock stardom. **The Amboy Dukes** attracted national attention when the title track of their second album became a US 'Top Twenty' hit. Nugent's frenzied guitar playing also made them a prime 'live' attraction, and the number that usually closed their shows, **Them's** UK hit *Baby, Please Don't Go*, included on their first album, is also featured on *Nuggets*. A typical punk garage band, **The Dukes** should, by rights, have faded back into obscurity post-1969. But Nugent's persistence kept them on the road and the band, having gone through various personnel changes, was still putting out largely taste less albums into the 70's. A compilation *The Best of The Amboy Dukes* (Mainstream 6125) was also issued in the 70's.

American Blues

Personnel:	DUSTY HILL	A
	FRANK BEARD	A
	ROCKY HILL	A
	DOUG DAVIS	A

ALBUMS:	1(A)	IS HERE (Karma 1001) 1967	R.3
	2(A)	DO THEIR THING (Uni 73044)1968	R.1

N.B. 2 reissued by See for Miles (See 99) 1987

From Dallas, Texas this group was originally called The Warlocks (different from the 'Frisco Warlocks who later became **The Grateful Dead**). Under this name they released two singles *Splash Day* and *If You Really Want Me To Stay* on small independent labels. They also backed Lady Wilde on a non-punk single called *Another Year*. They changed their name to **American Blues** releasing a fine psychedelic version of *If I Was A Carpenter* (Karma 101). It culminates in a psychedelic haze. This was taken from their first album, which is a combination of heavy rock numbers and psychedelia. The follow-up album developed their psychedelic trip further. Two tracks *Comin' Back Home*, a **Hendrix** guitar-orientated number and *Dreams* are of particular note. Of course, Dusty Hill and Frank Beard later joined up with Bill Gibbons (**ex-Moving Sidewalks**) to form one of Texas' most successful bands, ZZ Top.

American Blues Exchange

Personnel:	ROGER BRIGGS	gtr	A
	DALE REED	perc,harmony	A
	ROY DUDLEY	vcls,hrmnca,tamb	A
	DAN MIXER	gtr,recorder,harmony	A
	PETER HARTMAN	bs	A

ALBUM:	1(A)	AMERICAN BLUES EXCHANGE BLUEPRINTS (Taylus TLS 1) 1969	R.4
	N.B.	1 reissued on Heyoka (Hey 204) 1985	

This limited reissue will make this previously very rare bluesy album more accessible. Aside from *Burlington Letter*, a sensitive 'acid' guitar ballad, it is a collection of rather uninspired bluesy numbers.

Animated Egg

ALBUM:	ANIMATED EGG (Alshire 5104) 1967

This is a psychedelic album of no repute whatsoever. Not recommended.

The Ant Trip Ceremony

Personnel:-	STEVE DeTRAY	lead gtr.	A
	ROGER GOODMAN	vcls	A
	MARK STEIN	lead gtr. flte,bs	A
	GEORGE GALT	rhythm,vcls,hrmnca,bs	A
	GARY ROSEN	bs,rhythm,vcls	A
	JEFF WILLIAMS	drms	A

24 HOURS

ALBUM:	1(A)	24 HOURS (24 Hours Private Pressing)19?	R.3
	N.B.	Also reissued on Resurrection.	

Williams was a former jazz drummer who played with such greats as Clark Terry, Al Hall and Herb Lovette, whilst Rosen was a Bluesbander prior to his conversion to folk music. Goodman came from England. Their mellow folk- rock album was notable for Stein's jazz-like flute and the echoed vocals in one track *Outskirts*. However, it lacked the distinction or diversity to make an impact. Their best track is an instrumental, *Elaborations*, written by Steve DeTray. The album was recorded by David Crosby in California.

Appletree Theatre

Personnel:-	JOHN BOYLAN		A
	TERRY BOYLAN		A
	(LARRY CORYELL	gtr	A)
	(HERB LOVELLE	vcls	A)
	(CHUCK RAINEY	bs	A)
	(ERIC GALE	gtr	A)

ALBUM:	1(A)	PLAYBACK (Verve Forecast 3042) 1968	SC
	N.B.	Issued as Polydor 2353.051 in the UK	

Supported by various session musicians, the Boylan brothers made the above-mentioned concept album which is strongly recommended. It was an album of considerable contrast, interest and imagination. After this project, which was a little ahead of its time, Terry later made three solo albums in 1969, 1977 and 1980 and John went into management and later became a producer, with Linda Ronstadt among his credits.

The Ashes

Personnel:	PAT TAYLOR	vcls	A
	JOHN MERRILL	gtrs	A
	AL BRACKETT	bs	A
	JIM VORGHT	drms	A

ALBUM:	1(A)	THE ASHES (Vault 125) 1966	R1

The above line-up is that featured on the album. This Los Angeles band's original drummer was, of course, Spencer Dryden, before he joined **Jefferson Airplane**. The remaining members, aside from Taylor, later teamed up with Bill Wolff, Lance Feat and Sandi Robinson to become **The Peanut Butter Conspiracy**

The Ashes also have four tracks on the 1967 Vault compilation, *West Coast Love In. Every Little Prayer, Is There Anything I Can Do, Dark On You Now* and *Roses Gone* are all characterized by the distinctive melodies that typified so many mid-60's English bands like The Fortunes. They really pre-date psychedelia but are included here as they developed into a more significant outfit.

The Asylum Choir

Personnel:	LEON RUSSELL	vcls,gtr,kybds	A
	MARC BENNO	vcls,drms	A

ALBUMS:	1(A)	LOOK INSIDE THE ASYLUM CHOIR (Smash 67107) 1968
	2(A)	THE ASYLUM CHOIR II (Shelter 8910) 1971

Russell and Benno later launched solo careers which are more significant than the content of the two albums they issued as **The Asylum Choir** which represents their venture into psychedelia. The first sold badly, and although the second was recorded in 1969, Mercury would not release it on their Smash subsidiary and Russell bought the tapes to release it on his own Shelter label two years later. Russell's involvement is the only reason why collectors seek out these albums.

T.C.Atlantic

Personnel:	FREDDIE FREEMAN		A
	BOB WELLS		A
	JOE KANAN		A
	ROD EATON		A

ALBUM	1(A)	LIVE AT THE BEL RAE BALLROOM (Dove M 4453) 1966	R.2
	N.B.	Reissued as Eva 12014 in 1983	

This band recorded in Minneapolis during the mid-60's and, aside from the above-mentioned album, issued a number of singles on the Aesops, Candy-floss, B Sharp, Parrot Turtle and Paramount labels. Drummer, Rod Eaton, later played with The Underbeats, an early version of Gypsy. The band have two cuts on the *Finest Hours* compilation, *Faces* (also on Pebbles Vol. 3) and *Mara*, whilst *Love Is Just* is on the *Changes* compilation.

The live album, which has recently been reissued on the French Eva label, contains some fine drivin' renderings of such 60's classics as *Lovelight, Mona, Baby Please Don't Go,* Shake , *I'm So Glad* and *Smokestack Lightning*, as well as fine covers of more sensitive numbers like *Spanish Harlem* and *I Love You So, Little Girl.*

Autosalvage

Personnel:	THOMAS DONAHER	vcls,gtr	A
	DARIUS DAVENPORT	vcls,kybds,drms gtr,bs,percsn.	A
	RICK TURNER	gtr,banjo	A
	SKIP BOONE	bs,piano	A

ALBUM:	1(A)	AUTOSALVAGE (RCA LSP3940) 1968	R.1

Autosalvage were formed by Donaher and Davenport in 1966. They were reputedly discovered by **Frank Zappa** during his stay in New York and he took a role in their sole album. The group were obviously competent musicians, but this attempt to merge rock lyrics with avant-garde music was largely a failure. Some tracks had interesting intros. notably *Land Of Their Dreams* and the final number *The Great Train Robbery* were musically interesting. Skip Boone was the brother of Steve Boone, who played with The Lovin' Spoonful.

Davenport also played with Bear, who recorded an album for Verve in 1968, and appeared on Terence Boylan's 1969 solo album.

The Avengers

An atypical punk band of this era, whose cut *Be A Cave Man* is featured on *Boulders Vol.I.*

Bad Roads

Although **Bad Roads** recorded on the Louisiana-based JIN label, they are thought to be a Texas band. Peter Buesnell, on the sleevenotes to *Acid Visions*, which features *Blue Girl* (orig.JIN 210) one of their singles, suggests that they probably came from Orange in Texas. The single's fuzztone guitar work and sneering vocals typified many American punk records of the late '60's.

Bad Seeds

ALBUM:		J. BECK STORY Pt1-BAD SEEDS (Eva)1983

Based in Corpus Christi, Texas, this outfit later evolved into **Bubble Puppy**.

As **Bad Seeds** they cut 3 45's. The 'A' side of the first *I'm A King Bee/Taste Of The Same* (J.Beck 1002) sounded similar to the Stones' version. The flip was also Stones' influenced and is on both the *Son Of Gathering Of The Tribe* and *Garage Music For Psych Heads* compilations. An instrumental single, *Zilch pts 1 and 2* (J.Beck 1003) also followed in 1966.

Their final 45 *All Night Long/Sick And Tired* (J.Beck 1005) is of interest because the 'A' side (which can be heard on the *Off The Wall* compilation) put the **13th Floor Elevators** *Tried To Hide* from their first LP, to different lyrics.

For readers wishing to investigate this band, Eva's recent compilation is an obvious acquisition. The cut *King Of The Soap Box (Mindrocker Vol.7)* is by an entirely different (folk rock) band.

Balloon Farm

Personnel:-	M. APPEL
	E. SCHINUG
	D. HENNY
	J. SAKS

An East Coast band who were probably based in New York, **Balloon Farm** issued two

singles for Laurie Records, *Farmer Brown/Hurry Up Sundown* and the psychedelic classic *Question Of Temperature/* Hurtin' (Laurie 3405), which is included on a number of psychedelic punk compilations including the excellent *Acid Dreams*.

Some of the above-mentioned personnel later reappeared in US band, The Huck Finn.

The Banshees

An obscure Chicago band, although their *Project Blue* (Dunwich) 1966, a head-banging assault on the senses with some superb guitar riffs is considered one of the city's classic recordings. If you hear it on *Mindrocker Vol.2* - you'll know why.

The Barbarians

Personnel:-		JERRY CAUSI	bs	A
		JEFF MORRIS	gtr	A
		BRUCE BENSON	gtr	A
		VICTOR MOULTON	drms,vcls	A
ALBUM:	1(A)	THE BARBARIANS (Laurie LLP 2033) 1965		R.1

NB The above was reissued as Rhino RNLP 1008 in 1979. There is also a compilation on Line OLLP 5067.

This New England punk band, who were once regulars on 'Shindig' are best known for their 1965 single *Are You A Boy Or Are You A Girl?* and *Moulty*, the story of how their drummer lost his hand! The latter is featured on Lenny Kaye's *Nuggets* compilation.

The Baroques

Personnel:-		DEAN NIMMER	drms	A
		RICK BIENCEWSKI	bs	A
		JAY BERKENHAGEN	gtrs,keybds,vcls	A
		JAQUES HUTCHINSON	gtrs	A
ALBUM:	1(A)	BAROQUES (Chess 1516) 1967		R.1

One of Chicago's first psychedelic bands, **The Baroques** actually originated from Canada. Their best single, *Musical Tribute To The Oscar Mayer Weiner Wagan* (Chess 1516) 1967, is included on *Mindrocker Vol.6*. This psychedelic gem starts slowly culminating into a kaleidoscoptic interplay of guitar and drums. They also have two cuts on *Glimpses Vol 2*.

The Beacon Street Union

Personnel:-	PAUL TARTACHNY	gtr,vcls	A
	JOHN WRIGHT	vcls,percsn.	A
	WAYNE ULAKY	bs,vcls	A
	RICHARD WEISBERG	drms	A
	ROBERT RHODES	kybds,bs	A

ALBUMS:	1(A)	THE EYES OF THE BEACON STREET UNION (MGM SE 4517) 1968	
	2(A)	THE CLOWN DIED IN MARVIN GARDENS (MGM SE 4568) 1968	SC

This group, part of the 'Bosstown Sound', were energetically promoted in 1968. Their debut album, though often pretentious, was a mini-psychedelic masterpiece. The material, a mixture of acid rock, blues, and ballads, was usually original and often interesting. The album is recommended if you are able to obtain a copy. Their second effort continued in a similar vein, but contained the orchestrated *Clown's Overture* and *Angus of Aberdeen*. Also of note on the album were a 16 minute version of *Baby Please Don't Go*, a most unusual track entitled *May I Light Your Cigarette?* and a version of the Carl Perkin's classic *Blue Suede Shoes*. The back cover of this album pictures the band walking on top of a cloud and their strange music was undoubtedly largely drug-induced. Either or both albums are well worth checking out.

Wright, Ulaky and Rhodes all played for Eagle, who issued an album for Janus Records.

Bead Game

Personnel:-		K. WESTLAND HAAG	rhythm gtr	A
		JOHN SHELDON	lead gtr	A
		JIM HODDER	drm,percsn,vcls	A
		R. GASS	keybds	A
		LASSIE SACHS	bs	A
ALBUM:	1(A)	WELCOME (Avco Embassy 33009) 196?		SC

A U.S. East Coast band probably from Boston who just made the one above-mentioned album. Its stand out songs are the opening track, *Punchin Judy, Mora* and *Country Girl* a very pleasant slow number. All the cuts on the album are written by the band. Some contain some pretty good fuzztone guitar work. Jim Hodder went on to play with Steely Dan.

Beaten Path

This band's *Original Nothing People*, a catchy punk sound with a rich organ backing, is on *Boulders Vol.1*. They also have a cut *Doctor Stone* on *Boulders Vol.4*. Their origins are uncertain, but their sound typical of the thousands of small time punk bands playing in America in the mid-60's.

Beautiful Daze

This very obscure band have a 5 minute cut on *Acid Dreams* called *City Jungle Parts 1 & 2* which is amazin'. Full of feedback, it culminates in a psychedelic haze. It was originally released as a single on RPR records. Their only known recording *City Jungle* is also featured on *Psychedelic Unknowns Vol 4*.

The Beaver Patrol

A very obscure band produced by Richard Gottehrer (probably in New York), whose *'ESP'* (Pebbles Vol.II) is a fine psychedelic punk number with some infectious fuzztone guitar playing. It is their only known recording.

Captain Beefheart

Personnel:-	JOHN FRENCH (DRUMBO)	dr	ABCDE
	ALEX ST.CLAIRE (SNOUFFER)	gtr	ABC
	DOUG MOON	gtr	ABD
	JERRY HANDLEY	bs	ABC
	DON VAN VLIET (CAPTAIN BEEFHEART)	vcls harp	ABCDEF
	RUSS TITLEMAN	gtr	AB
	RY COODER	gtr	B
	JEFF COTTON	b'neck gtr	CD
	BILL HARKLEROAD (ZOOT HORN ROLLO)	gtr,flt	DEF
	ROCKETTE MORTON	bs	DEF
	THE MASCARA SNAKE	bs,cla,vcls.	D
	ELLIOT INGBER (WINGED EEL FINGERLING)	gtr	E

	ED MARIMBA		
	(ART TRIP)	gtr,vibes	EF
	ROY ESTRADA (OREJON)	bs	F

ALBUMS: (up to 1972)

1(B) SAFE AS MILK (Buddah BDS 5001) 1967
aka DROP OUT BOOGIE
(Buddah 2349-002) I967
2(B) MIRROR MAN (Buddah 2365-002) 1968 - not released until 1971.
3(C) STRICTLY PERSONAL (Blue Thumb BTS1) 1968
4(D) TROUT MASK REPLICA dbl. (Straight FTS 1053) 1969
5(D) LICK MY DECALS OFF (Straight FTS 1063) 1970
6(E) SPOTLIGHT KID (Reprise RS 2050) 1971
7(F) CLEAR SPOT (Reprise MS 2115) 1972

N.B. Many of the above have subsequently been reissued eg. 2 on Buddah (1974), PRT (1982) and Edsel (1986).

Beefheart (Real name **Don Van Vliet**) was born in Glendale, California 1941. One wonders what the Lancaster High School, which included **Frank Zappa** and **Van Vliet**, could have been like.

After playing briefly with a band called The Blackouts, the 'mad captain' took the name **Captain Beefheart** and formed **The Magic Band** in 1964, which was based in Los Angeles. His first single for A & M was a version of Bo Diddley's *Diddy Wah Diddy*.

The justification for **Beefheart's** inclusion in this book - essentially his surrealistic lyrics, wayout words and deranged blend of rock and blues - is perhaps marginal.

His debut album, which was rejected by A & M and eventually released by Buddah in the US and Polydor in England, sounded like nothing that had been heard before. **Beefheart's** growling and grunted vocals were most unusual, his vocal range most impressive, but some of the lyrics almost inaudible. Nonetheless, the material was of a consistent standard, with *Autumn Song, Zig Zag Wanderer, Electricity* and *Yellow Brick Road* among the stronger numbers.

Mirror Man, the next album he recorded, was rougher and not released until 1971. It is not considered one of his best.

Strickly Personal, was even less commercial, but represented a musical progression. Raw blues numbers like, *Ah Feel Like Ahcid* and *Gimme Dat Harp Boy* were combined with more imaginative tracks like *Trust Us, On Tomorrow* and the excellent *Kandy Korn*, which features some superb intertwined guitar work, and displays **Beefheart's** vocals at their howling and growling best. The album was apparently mixed without his supervision.

However, this line-up disintegrated after the album. St. Clair left to work in a car wash and Handley joined a printing works. Then **Beefheart** by chance bumped into his old school mate **Frank Zappa**, who was busy setting up his Straight record label. With the promise of complete recording freedom **Beefheart** started work with a revised line-up on an album. The result was inevitably bizarre. Many would find *Trout Mask Replica* completely bewildering on an initial hearing. The band apparently recorded it in four hours and added the lyrics in four and a half hours without hearing the music! Most of the songs on the album are formless in the traditional sense, but it is perhaps one of the best examples of spontaneous playing. The album became an underground classic. It was certainly atmospheric. **Beefheart's** next album was similar but lacked the spontaneity of *Trout Mask Replica*.

Following the band's return from a nationwide tour in 1971, **Beefheart** and **Zappa** fell out and **Beefheart** switched to Reprise and changed his line-up bringing in a couple of influential figures:- Elliot Ingber, formerly of **The Fraternity of Man** who became known as Winged Eel Fingerling and Artie Tripp (Ed Marimba) from **The Mothers of Invention**. The resultant album *The Spotlight Kid*, a depressing blues effort, is less relevant to this book. The same may be said of *Clear Spot*, made without Fingerling but with Roy Estrada on bass, although musicially this was one of **Beefheart's** best albums.

Here we leave **Beefheart** - his subsequent recordings being of little relevance to this book. He and his band were an almost unique phenomena in the history of rock. Quite unlike anyone else, especially on those early recordings, and musically at odds with mainstream rock, these recordings are essential for conniosseurs of progressive rock.

The Bees

The Bees from Los Angeles, will best be remembered for the incredible *Voices Green and Purple*, which was one of the rarest 45's of the 60's and originally issued on the Liverpool label (LIV 62225). The lyrics recount a bad trip:

'Voices green and purple
They were down by the trees...
Comin' thru' the windows
Crawling up the walls...
Oh No! No! No! etc.

'Voices green and purple
They still linger on
Voices green and purple
I guess it never begun
Voices green and purple
Theyr'e just around there now.
Voices green and purple
They'll get you somehow
Oh No! No!

The record ends with echoed screaming over a demented Riot on Sunset Strip beat. It is included on *Pebbles Vol.3*. The flip *Trip To New Orleans (Highs In The Mid 60's Vol.2)* is a less startling folk blues number, as was their earlier single *Leave Me Be* which is also featured on *Folk Rock I*, a 7" E.P.

Big Brother and the Holding Company

Personnel:-	JOHN DAWSON	gtr	
	PETE ALBIN	bs,gtr	ABCDEFGHI
	SAM HOUSTEN ANDREWS	lead gtr.	ABCDEFGHI
	DAVE ESKERSON	gtr	A
	CHUCK JONES	drms	AB
	JAMES GURLEY	ld. gtr.	BCDEFI
	DAVE GETZ	drms	CDEFGHI
	JANIS JOPLIN	vcls	D
	DAVE NELSON	lead gtr	E
	TED ASHBURTON	piano	F
	MIKE FINNEGAN	organ	F

	NICK GRAVENITES	vcls	FGH
	MIKE PRENDERGAST	gtr	F
	KATHY McDONALD	vcls	HI
	DAVE SHALLOCK	lead gtr	GH

ALBUMS: (up to 1972)

1(D) BIG BROTHER (Mainstream 6099) 1967
2(D) CHEAP THRILLS (Columbia CBS PC 9700) 1968
3(G) BE A BROTHER (Columbia CBS PC 30222) 1970
4(C/H) HOW HARD IT IS (Columbia CBS KC 30738) 1971 SC
NB I reissued by Mainstream and Columbia in 1968 and issued by Fontana and London in the UK. 2 and 3 issued by CBS in UK.

JANIS JOPLIN SOLO:

I GOT DEM OL' KOZMIC BLUES (Columbia CBS 9913) 1968
PEARL (Columbia 30322) 1970
IN CONCERT (Columbia 31160) 1971
GREATEST HITS (Columbia 32168) 1973
JANIS (Columbia 33345) 1974
FAREWELL SONG (Columbia PC 37569) 1981

The mercurial figure in this group was undoubtedly singer **Janis Joplin**, born in Port Arthur, Texas in 1943. She was very much out of place in this quiet Texan community, considered 'way out' by her school mates because she dressed differently and held different values and, therefore, grew up as rather a loner. Until now, neither she nor her family had exhibited any musical talent, but at the age of seventeen she discovered the blues, idolizing the songs of Leadbelly and Bessy Smith. She sang locally as a blues singer in Austin, Texas before dropping out of college and heading for San Francisco with Chet Helms, one of her few friends at the time. Janis arrived in 'Frisco at the beginning of the whole flower-power era - acid was becoming a big thing and underground clubs were beginning to open up all over the city. Chet Helms was organising the first hippy dances at the Avalon in San Francisco. One of the early groups trying to establish themselves were **Big Brother and the Holding Company**, who had begun gigging in the basement to 1090 Page Street. They were originally known as The Blue Yard Hill and also nearly called themselves Tom Swift and His Electric Grandmother. Helms became their manager, but the group felt they needed another singer. Realising Janis' potential Helms had sent Travis Rivers, a friend of his, to Texas to fetch her. He was just in time for she was about to join the **13th Floor Elevators** Big Brother was born.....

In their early days they gigged regularly around the underground clubs alongside **The Jefferson Airplane, The Grateful Dead** and the many other exponents of the San Francisco Sound. Joplin's talent as the vocalist was immense. Her raucous gutbucket vocals complemented the strength of the band's electric music. Her roots were in the blues and she was at her best singing bluesy numbers which caused many to think she was the greatest female white blues singer. On stage, too, she was a powerful spectacle - appearing to be wild and working herself into a frenzy.

Undoubtedly, **Big Brother** was one of the most popular San Francisco groups at this time. Inevitably, they were soon offered a recording contract, first by Mainstream, a small Chicago label. They recorded an album which the record company did not release until after their appearance at the Monterey Festival in 1967. Prior to this festival the band was practically unknown outside of San Francisco. The festival launched them nation-wide and Janis demolished the hippies with her screaming, mourning bluesy voice and her sexual act - she became a star overnight.

Mainstream then released their debut album *Big Brother and The Holding Company*. However, the band, feeling they had improved vastly since recording it, fought vainly to block it. The opening track *Bye, Bye, Baby* demonstrated the raucousness of Joplin's amazing voice. In another track, *Light Is Faster Than Sound* she blends effectively with the group's other vocalists. *Call On Me* was an equally effective slower number. However, some of the material on the album was weak. For example, *Women Is Losers* once again featured Joplin's vocal gymnastics but over a rather unimaginative *I'm A Man* style guitar riff. Tracks like *Blindman* where other group members took the vocal lead were inevitably inferior. On the final track *All Is Loneliness*, a strange sounding affair, the group come nearest to achieving **Airplane**-like harmonies. Very early pressings of the album have only 10 tracks. Later editions feature two later tracks *Coo Coo* and *The Last Time*.

Their follow-up album *Cheap Thrills was* released on Columbia, who had rejected the original title 'Dope Sex and Cheap Thrills' and a photograph chosen of the band featuring them in bed. Instrumentally, the band had improved. Opening track *Combination of the Two* was a fine illustration of their driving rock and Joplin's gutbucket vocals. ' We're goin' knock you, rock you, sock it you now' she growled. The slower *I Need a Man to Love* and *Summertime* also saw her in fine form. *Oh Sweet Mary* opens with an acid guitar intro and once again captures the band at their more harmonious. However, the prominent tracks on the album were *Piece of My Heart* and *Ball and Chain*. The former showed the group at their best and was a hit in the US and also in the UK, where the group never attained the popularity they enjoyed in their homeland. The song possessed a catchy chorus and Janis growled in the opening verse and chorus, whilst *Ball and Chain* was a longer, more bluesy number executed in a similar vein.

Joplin probably realized the instrumental limitations of the **Holding Company**, which certainly lacked subtlety. She left the band in 1968 and performed with various backing bands prior to the release of her first solo effort *I Got Dem 01' Cosmic Blues Again*. She then found a new backing group The Full Tilt Boogie Band (John Till (gtr), Richard Bell (piano), Brad Campbell (bs), Ken Pearson (organ) and Clark Pierson (drums)). With this line-up she started recording *Pearl*. Tragically she died accidentially of a heroin overdose on 4th October 1970 in a Hollywood motel room before the album was complete. The strains and stresses of overnight stardom had taken their toll. At first she had resorted to booze, but the loneliness of her life in contrast to her stardom on stage had driven her to narcotics. The album was completed and issued after her death. Among the material was her only US No 1 *Me and Bobby McGee*. Also on the album were *Get it While You Can*, a song which described her own live-for-today approach to life and two of her own compositions *Mercedes Benz* and *Move Over*. All subsequent releases are compilations, which ironically outnumber her original recordings.

Meanwhile, **Big Brother** struggled on. Nick Gravenites joined up as vocalist and they recorded *Be A Brother* and *How Hard It Is*, which were inevitably inferior in quality to their material with Joplin. They finally split up in 1972. *Featuring...J.J.* was a re issue of their first album. However, that *Cheap Thrills* album is a fine example of the bluesy side of San Francisco music at that time.

In 1984 Edsel issued a compilation LP *Cheaper Thrills* (Edsel ED 135) which includes previously unissued material from a live concert at California Hill on 28 July 1966. It gives a good insight into the band's music in their early days. Different pressings of this album have been issued by Made To Last and Rhino in the US. Also in 1985 *Joseph's Coat* (Edsel ED 170) emerged.

Big Brother (featuring Ernie Joseph)

ALBUM:
• BIG BROTHER (featuring ERNIE JOSEPH) (All American Records) 196? R.3

The outfit which recorded this strange, heavy album had no connection with **Big Brother and the Holding Company**. The album has become rare and sought after.

J.D.Blackfoot

ALBUMS:
1 THE ULTIMATE PROPHECY (Mercury 61288) 1970 R.1
2 SONG OF CRAZY HORSE (Fantasy 9468) 1974
3 SOUTHBOUND AND GONE (Fantasy 9487) 1975
4 LIVE IN ST. LOUIS dble (Biscn) 1982

Thought to be based in Ohio **J.D.Blackfoot** also issued a single for Philips. Their Mercury album included Craig Fuller, who went on to form Pure Prairie League. It features some fine guitar work and is dominated by the title track. All their albums of country-tinged psychedelia are sought after and excellent.

Black Swan

The sole recording output of this mid to late 60's San Francisco band appears to be two pleasant tracks *Lady Blonde* and *She Encircles Me* on the *5th Annual Pipedream* (San Francisco Sound S7 11680).

Bliss

ALBUM: BLISS (Canyon 7707) 1969 R.1

This hard rock album, which features some good guitar work, may interest readers.

Blue Cheer

Personnel:-		LEIGH STEPHENS	gtr,vcls	ABC
		DICK PETERSON	bs,vcls	ABCDE
		PAUL WHALEY	drms	ABC
		BURNS KELLOGG	kybds	BCDE
		BRUCE STEPHENS	kybds,bs	D
		NORMAN MAYALL	drms,gtr	DE
		GARY YODER	gtr,hrmnca	DE
		RANDY HOLDEN	gtr	C

ALBUMS: (up to 1972)	1(A)	VINCEBUS ERUPTUM (Philips 600 264) 1968	
	2(B)	OUTSIDE INSIDE (Philips 600 278) 1968	SC
	3(C)	NEW IMPROVED! (Philips 600 305) 1969	
	4(D)	BLUE CHEER (Philips 600.333) 1969	
	5(E)	ORIGINAL HUMAN BEING (Philips 600.347) 1970	
	6(E)	OH PLEASANT HOPE (Philips 600.350) 1971	R.1

Blue Cheer specialised in high volume rock. Their drummer, Paul Whaley, had previously played with Sacramento band **The Oxford Circle**, who often supported bands like **The Grateful Dead** at ballrooms such as the Avalon in the late 60s. **The Oxford Circle** cut one single, but were not around for long enough to put together an LP.

Blue Cheer's debut album is generally remembered for its heavy electrified version of Eddie Cochran's *Summertime Blues*, which became a US hit in the summer of 1968. They issued numerous other 45's for Philips. The album also contained a powerful version of *Rock Me Baby*, as well as four other compositions (three of them written by group-member Peterson) all played with characteristic energy and volume. *Vincebus Eruption* is still quite easily obtainable and certainly worth a listen, although the band's strongest album was probably *Outside Inside* which was particularly noteworthy for Paul Whaley's excellent heavy rock drumming.

However, of more interest to readers of this book may be some of the later albums, particularly the fifth one which has some fine psychedelic songs like *Babaji*.

Although popular in California, outside of there **Blue Cheer** were usually compared unfavourably with bands like **Cream** and **The Jimi Hendrix Experience**. They played between 1967-71 and later reformed in the mid and late 70's.

Yoder had previously played with **Kak**, Kellogg with Mint Tattoo and Mayall with **Sopwith Camel**.

The Blues Magoos

Personnel:-		RALPH SCALA	vcls,organ	AB
		RON GILBERT	bs	AB
		MIKE ESPOSITO	gtr	AB
		GEOFF DAKING	drms	AB
		EMIL THIELHEIM	vcls,gtr	ABCD
		RICHIE DICKON	perc	C
		JOHN LIELLO	vibes,perc	CD
		ERIC KAZ	hrmca,vcls, kybds	CD
		ROGER EATON	bs,vcls	C
		COOKER LO PRESTI	bs	D

ALBUMS:	1(A)	BLUES MAGOOS (Mercury STL 5402) 1966	R.1
	2(B)	PSYCHEDELIC LOLLIPOP (Mercury SR 61096) 1966	R.1
	3(B)	ELECTRIC COMIC BOOK (Mercury MG21104) 1967	R.1
	4(B)	BASIC BLUES MAGOOS (Mercury ST 61167) 1968	
	5(C)	NEVER GOIN' BACK TO GEORGIA (ABC S697) 1969	
	6(D)	CULF COAST BLUES (ABC S710) 1970	

This group came from New York's Bronx area and gigged regularly around Greenwich Village before Mercury offered them a recording contract in 1966. Their title is misleading, for they specialised in quasi-psychedelic electrical music rather than the blues. Their best moments are on their early albums and *(We Ain't Got) Nothing Yet* was a US No 5 in 1966. The third album contained a comic book full of all sorts of offers to turn you on whilst you played the album. On stage they appeared in Vidal Sassoon hairstyles and specially designed suits. The fifth album, made with a changed personnel, marked a downward turn however, which was not arrested by subsequent efforts.

The Blues Project

Personnel:-		TOMMY FLANDERS	vcls	ADE
		STEVE KATZ	gtr,vcls	ABC
		DANNY KALB	ld.gtr	ABCDE
		ANDY KULBERG	bs,flte	ABC
		AL KOOPER	org,vcls	AB
		RICHARD GREENE	violin	C
		DON KRETMAR	sax	CDE
		JOHN GREGORY	gtr,vcls	C
		DAVID COHEN	gtr,kybds	DE
		ROY BLUMENFELD	drms	ABCDE
		BILL LUSSENDEN	gtr.	E

ALBUMS:	1(A)	LIVE AT THE CAFE A GO GO (Verve FT 3000) 1966	SC
	2(B)	PROJECTIONS (Verve FTS 3008) 1967	
	3(B)	BLUES PROJECT AT THE TOWN HALL (Verve FTS 3025) 1967	SC
	4(C)	PLANNED OBSOLESCENCE (Verve FTS 3046) 1968	
	5(D)	LAZARUS (Capitol ST 872) 1971	
	6(E)	BLUES PROJECT (Capitol EST 11017) 1972	

This white blues-band simply burst onto the New York music scene between 1965 and 1966. Group member Katz had previously played with The Even Dozen Jug Band, whilst Flanders had been in the Boston-based Trolls.

The band were offered a residency at the Cafe A Go Go in Greenwich Village in 1966. Here, their first 'live' album was recorded and highly acclaimed. The band were one of

the city's main live attractions playing three concerts in Central Park in the same year. Flanders left before follow-up albums *Projections* and *At The Town Hall* which also found the band in fine form.

Unfortunately, friction developed in the band, with Kooper and Katz eventually leaving to form Blood, Sweat and Tears, and the group disintegrated.

1971 saw Kalb and Blumenfeld attempting to revive the group which in addition to Flanders now comprised Don Kretmar (ex-**Seatrain**) and David Cohen formerly of **Country Joe and the Fish**. This lineup cut *Lazarus* and guitarist Lussenden was added for the *Blues Project* album. The band eventually split in 1972, but were reunited in early 1973 for a one-off gig in Central Park which MCA recorded and released on an album.

The Blues Project are usually considered one of New York's finest bands and their first three albums (two of which capture their exciting 'live' sound) are recommended if you can obtain them.

Blue Scepter

Later evolving into **SRC**, this bands excellent *Gypsy Eyes*, can be heard on the *Echoes In Time* compilation.

The Blue Things

Personnel:-		VAL STOECKLEIN	gtr, vcls	AB
		BOBBY DAY	dr	AB
		MIKE CHAPMAN	lead gtr,vcls	AB
		RICHARD SCOTT	bs,vcls	AB
		RICHARD 'LAZ' LARZALERE	dr	A
ALBUM:	1(B)	BLUE THINGS (RCA 3603) 1966		R.2

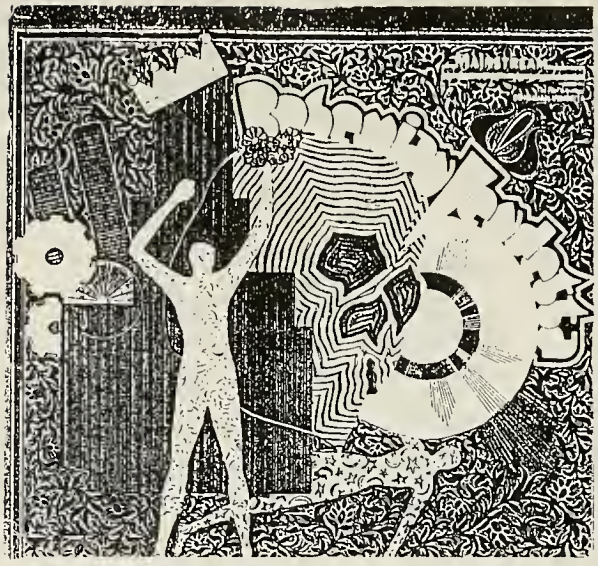
Out of Western Texas although their origins lay further north in Kansas came **The Blue Things** who were formed at the end of 1964 (originally as the Blue Boys,) and managed two singles on the Ruff label and five singles for RCA, including three non-LP cuts, as well as the above-mentioned album, a balance of folk and rock.*Mindrocker Vol 9* features five of the band's cuts:- *La Do Da Do*, (RCA 47-8692), their first RCA single, was a drivin' re-work of an old Dale Hawkins rocker, originally released in November 1965. Their follow-up *Doll House*, (RCA 47-8860) a cut from their first album, was quite a strong folk-rock ballad, released in August 1966. But, by the time of their next single *The Orange Rooftop of Your Mind* (RCA 47-8998) (January 1967), the British mod bands and LSD appear to have exerted considerable influence on the group. This fine acid rocker was arguably the zenith of their recording career, although two further singles followed, including their rather different interpretation of *Twist and Shout* (RCA 47-9203). The flip to this *You Can Live In Our Tree* - an ecological protest song - is interesting for its sound effects and rhythmical diversity. The band disintegrated soon after Stoecklein suffered a mental breakdown and was hospitalised.

The band are featured on several compilations, including *Mindrocker Vol.9*, *Monsters Vol.1* and Eva's *Texas Punk* compilation. However, the most accessible guide to their music is *The Blue Things Story Vols 1/2/3* (Cicadelic 975/974/973) and it is Volume 3 that covers their psychedelic period.

Bohemian Vendetta

Personnel:-		VICTOR MUGLIA	bs	A
		RANDY POLLOCK	gtr	A
		NICK MANZI	lead gtr	A
		CHUCK MONICA	drms	A
		BRIAN COOKE	organ,vcls	A
ALBUM:	1(A)	BOHEMIAN VENDETTA (Mainstream S/6106) 1968		R.1

A Minnesota band who issued just the one album, which is now a rare collectors' item. This contains some fine and often demented acid rock, particularly on *All Kinds Of Highs* and the superb *Paradox City*. There's also an interesting psychedelic version of *Satisfaction*, although the slowed-down cover of *The House of the Rising Sun* is a little tedious. If you're into psychedelic guitar work you should enjoy this album - it's full of great guitar work and good songs. The band have one non-LP cut *Enough* on the *Ear-Piercing Punk* compilation.



Boston Tea Party

Personnel:-		RICHARD DEPERNA	bs	A
		ROBERT DEPERNA	organ	A
		TRAVIS FIELDS	vcls	A
		MIKE STEVENS	lead gtr	A
		DAVE NOVOGROSKI	drms	A
ALBUM:	1(A)	BOSTON TEA PARTY (Flik Disk 45000) 1967		

Based in Burbank, California this band was formed in 1963. It issued a single *Words/ Spinach* on the Challenge label and another *Don't Leave Me Alone* on the Fona label. It also had cuts on the Original Soundtrack of the movie *Cycle Savages*. The band split after its album, which was issued at the end of the sixties. This was weak and is not recommended. Their drummer, Novogroski, went on to play with The Edge.

George Brigman

Personnel:-		GEORGE BRIGMAN	gtrs,vcls,bs	A
		JEFF BARRETT	drms	A
		RON COLLIER	harp,conga	A
ALBUM(S):	1(A)	JUNGLE ROT (Solid SR001) 1975		R.2
		2ND ALBUM (Cassette only) 197?		

Jungle Rot is full of **Stooges** - like raw electric punk, superb psychedelic guitar, and is very hard to find now. More accessible and in similar vein is *Human Scrawl Vagabond* (Resonance 33-8602) 1987 – a recent Dutch release. This includes material from his obscure *I Can Hear Ants Dancing* cassette and *Silent Bones* EP and six previously unreleased tracks and is full of fuzztone guitar.

Brimstone

ALBUM:		PAPER WINGED DREAMS (Brimstone) 196?	R.3

A rare soft rock album of some repute which is not recommended due to its soft rock influence. The band also issued a 45 *Blowin' In The Wind/Trinket* (Firebird).

The Brogues

Personnel:-		EDDIE RODRIGUES	gtr	AB
		RICK CAMPBELL	bs	AB
		GREG ELMORE	drms	AB
		BILL WHITTINGTON	gtr	A
		BOB SEGARINI	gtr,vcls	A
		GARY GRUBB (nee DUNCAN)	gtr,vcls	B

One of San José's best garage bands **The Brogues** were formed in 1964. Their debut 45 *But Now I Find/Someday* (Twilight 408) was reissued with a new 'B' side *Early Bird*

(Challenge 59311). The second single *Don't Shoot Me Down/I Ain't No Miracle Worker* (Challenge 54316) featured Gary Grubb, who also later changed his name to Duncan and together with Elmore joined **Quicksilver**. The 'A' side is on *Garage Music For Psych Heads* and *Pebbles Vol 10*, the flip on *Mindrocker Vol 1*. Line have recently issued an EP of the two 45's (minus *Early Bird*).

Terry Brooks and Strange

Personnel:	TERRY BROOKS	lead gtr,vcls	AB
	BOB GRIFFIN	bs	A
	(DON HASTE	drms	A)
	(DONALD L HALL	strings	A)
	JOHN KOTCH	keyboard,moog	B
	DONNIE CAPETTA	bs	B
	JIM CHAPMAN	drms	B
	(BOB CARA	bs	B)
	(BRIAN LEARY	drms	B)

ALBUMS:
1(A) TRANSLUCENT WORLD (Outer Galaxie TW 1000) 1973 R.1
2(B) RAW POWER (Outer Galaxie OG 1001) 1976 R.1
3(C) TO EARTH WITH LOVE (Star People SPR 0005) 1980
4( ) HIGH FLYER (Star People) 198?

N.B. 1 and 2 reissued as Psycho 34(1985) and Psycho 21(1984) respectively.

This heavy Florida - based 70's psychedelic rock outfit is well worthy of investigation. All of the material is written (or in one case co- written), arranged, directed and produced by Terry Brooks, and pretty mindblowing some of it is.

The stand out track on the first album is *Ruler Of The Universe* (also on *Endless Journey 3*), which is full of psychedelic guitar and sound effects. *The Kiss Of A Butterfly* is full of fuzz guitar and *Lost* is more laid back in style.

On *Raw Power, Fields And Fields Of People* and *Love Me* are quite strong vocal numbers, *Are You My Friend?* and *To The FarSide Of Time* are space rock and the title track, a powerful psychedelic haze. The whole of Side 2 is taken up by the 19 minute long *Life Jam*, which sounds largely improvised and not wholly successful.

The first albums are only recommended to connoisseurs of space rock and psychedelic freakouts, but the third is really psychedelic hard rock and *Bottom Line*, *Woman* and *Mister Strange* are all strong songs. This album should have a much wider appeal.

The Bubble Puppy

Personnel:-	ROD PRINCE	gtr, vcls	A
	ROY COX	bs, vcls	A
	TODD POTTER	gtr, vcls	A
	M. TAYLOR	drms	A

ALBUM:
1(A) A GATHERING OF PROMISES (International Artists No 10) 1969 R1

AS DEMIAN:
DEMIAN (ABC 5718) 1971

This band started out in Texas as **The Bad Seeds**.

The dawning of the psychedelic era saw them change their name to **Bubble Puppy** after being signed by Lelan Rodger's International Artists label in 1968. They were one of the better groups to record on the label, releasing an album in 1969. Two tracks, *Hot Smoke and Sasafras* and *Beginnings* were also issued as singles, (I.A. 128 and 132). Later, two non-LP singles followed - *Days Of Our Time*, (I.A. 136), and *What Do You See?* (I.A. 138). A 1987 LP *Wheels Go Round* (One Big Guitar OBG 9004) contains new material as well as some of the band's vintage gems.

Upon the collapse of the International Artists label they took another new name, **Demian**, and released a fine hard rock album on ABC in 1971, with David Fore replacing Taylor on drums. Its opening track, the powerful *Face The World*, was also issued as a single.

Tim Buckley

ALBUMS:
(up to 1972)

1. TIM BUCKLEY (Elektra EKS 74004) 1966 SC
2. GOODBYE AND HELLO (Elektra EKS 74028) 1967
3. HAPPY SAD (Elektra EKS 74045) 1969
4. BLUE AFTERNOON (Straight STS 1060) 1969 RI
5. LORCA (Elektra EKS 74074) 1970 SC
6. STARSAILOR (Straight STS 1064) 1970 SC
7. GREETINGS FROM L.A. (Warner Bros. BS 2631) 1972

NB. 4 reissued in Greece (1985)

Buckley was born in Washington D.C. on 14 February 1947. He spent much of his early childhood in Amsterdam and New York, before his parents took him to Southern California, aged 10, and eventually settled in Anaheim.

During his mid-teens, he performed in various country bands and played folk music around Los Angeles. However, his musical taste soon grew to take in jazz and rock 'n roll, which were both to be significant for his later work. He also developed an act with poet Larry Beckett (who wrote many of the lyrics for future **Buckley** songs) and bassist, Jim Fielder, who later played with Buffalo Springfield, **The Mothers** and Blood, Sweat and Tears. During this period, he was introduced to Herb Cohen, who became his manager and arranged a recording deal with Elektra for him. Holzman was apparently bowled over by his latest acquisition.

How far **Buckley**'s music was influenced by the West Coast's acid rock movement is difficult to gauge. Many of his songs sound drug induced and, of course, he sadly died on 29 June 1975 from a heroin/morphine overdose.

His debut album was full of all originals, five written by **Buckley** himself and the remainder - including arguably the best material, *Song Slowly Song*, *I Can't See You* and *Valentine Melody* - by **Buckley** and Beckett. The material was folk-based, often with a melancholic tinge that **Buckley** was to develop further on later recordings. Van Dyke Parks played keyboards on this album.

The release of *Goodbye and Hello* coincided with the zenith of the Haight-Ashbury peace and love movement. The title track was supposed to convey the idea of saying goodbye to bad things and hello to good things. Another fine album, aside from the superb title track, it contained an anti-war song, *Man Can Find The War*, beautiful numbers like *Carnival Song* and *Phantasmagora In Two*; *Hallucinations* and *Morning Glory*, which became one of his best known songs. Jerry Yester is credited as Recording Director on the album and Jac Holzman as Production Supervisor.

Commercially, **Buckley** was now at the peak of his career and most of 1968 was spent touring. *Happy Sad* was released in early 1969. Around the same time he made a brief visit to England playing with **The Incredible String Band** at The Queen Elizabeth Hall. *Happy Sad*, which was produced by Jerry Yester and Zal Yanovsky (of Loving Spoonful fame), was a progression on his earlier recordings. *Buzzin' Fly* is a classic number.

Strange Feelin' and *Love From Room 109* were both beautifully mellow. Unfortunately, much of Side 2 is taken up by *Gypsy Woman* - a rather tedious song.

Blue Afternoon, which **Buckley** produced himself, was much less commercial, and even more melancholic, than his earlier work but this should not deter readers of this book. In terms of popularity stakes though, his eagerness to explore with different musical forms left his audience behind. Among the best tracks on this are *So Lonely*, *Cafe*, a sensitive love song, *Blue Melody* and *The River*.

Lorca was recorded at the same time as *Blue Afternoon*, and produced by his manager, Herb Cohen. It's a strange, melancholic jazz-influenced album on which the title track and *I Had To Talk With My Woman* were outstanding.

Starsailor was an even stranger avant-garde album. These five albums are also strongly recommended. However, having lost his audience through his eagerness to experiment **Buckley** became something of a recluse, spending much time with his family and doing some acting - he appeared in productions of *Zoo Story* and *No Exit*.

The work he did after his lay off was more commercial, less interesting and certainly less relevant to this book, and he was definately on a downward trend at the time of his death. However, **Buckley**'s talent cannot be denied, nor can his influence and significance for Californian rock in the late 60's. His voice was tremendous, many of his songs were beautiful and his albums sound better with time on account of their depth.

Buckley sadly died of a heroin overdose on 29 June 1975. Although he had earlier experienced both drink and drug problems, he was completely off both at the time of his death. Some sources reported that **Buckley** thought he was taking cocaine, not heroin, until it was too late. His lay off from drugs would also have reduced his tolerance. At the time of his death **Buckley** was in debt - his sole possessions were a guitar and an amplifier!

There are two **Buckley** bootlegs around - *Happy Mad* and *Live At Starwood*, which are reputedly of excellent quality and an insight into what he was like live. He also recorded a live album which was never issued. Among his more accessible recordings are *Best of Tim Buckley* (Rhino RNLP 112) and *The Late Great Tim Buckley - An Anthology* (WEA 250770-1) 1984.

The Buddah's

The Buddah's were reputedly Bakerfield's only 'punk' band and their catchy, *So What* is included on *Pebbles Vol.2*.

Wilburn Burchette

ALBUMS:	OCCULT CONCERT (Ames 7014) 1971	R2
	OPENS THE SEVEN GATES (Ebos 0001) 1972	R2
	GUITAR GRIMOIRE (Burchette 001) 1973	R2
	PHYCHIC MEDITATION MUSIC (Burchette 002) 1974	R2
	MUSIC OF THE GODHEAD (Burchette 003) 1975	R2
	TRANSCENDENTAL MUSIC (Burchette 004) 1976	R2
	MIND STORM (Burchette 007) 1977	R2

This guitarist made several very odd instrumental albums which may be of passing interest to readers.

Eric Burdon and the Animals

Personnel:	ERIC BURDON	vcls	ABC
	DANNY McCULLOCH	bs	AB
	BARRY JENKINS	drms	ABC
	JOHN WEIDER	gtr,violin	ABC
	VIC BRIGGS	gtr, piano, vibes	AB
	GEORGE BRUNO	kybds, piano, vcls.	B
	ZOOT MONEY	kybds, bs, piano, vcls.	C
	ANDY SUMMERS	gtr,vcls.	C

ALBUMS:	1(A)	WINDS OF CHANGE (MGM CS8052) 1967
	2(A)	THE TWAIN SHALL MEET (MGM SE4537) 1968
	3(B)	EVERY ONE OF US (MGM SE4553) 1968
	4(C)	LOVE IS (MGM SE4591) 1968

When the English R & B band **The Animals** split, Eric Burdon quit England for San Francisco and put together the above line-up. The four albums listed were made on the West Coast of America and illustrate his experimentation with acid rock. He also underwent a complete change of character, sacrificing his old boozing image for the love and peace vibes of San Francisco. Apart from a version of Jagger/Richard's *Paint It Black*, the debut album *Winds of Change* contained all original compositions full of social comment on the changing times:-

"When I think of all the good times
That's been wasted having good times
When I was drinking
I should have been thinking
When I was fighting
I could have done the right thing
All of that boozing
I was really losing
Good Times....."
(from *Good Times*)

Good Times (MGM I344) and *San Franciscan Nights* (MGM 1359) both became hit singles, reaching No's 20 and 7 respectively in the U.K. Also of note were mellow numbers like *Hotel Hell*, *Anything* and *Poem By The Sea*. Two other tracks *The Black Plague* and *Man-Woman*, though musically sparse, consisted of Burdon's spoken commentaries. However, many of his fans back in England were disappointed by an album they did not understand.

Their follow-up album *The Twain Shall Meet* contained *Monterey*, a song the band had written in honour of the previous year's festival and another semi-successful hit single *Sky Pilot* (No 40 in the U.K.). Other tracks, notably *Just the Thought* and *Orange and Red Beams* were full of flower power ideology and psychedelic backing:

"There's a staircase in my living room,
And it leads to nowhere land,
There are flowers growing from my wall,
They lend a touching hand....."
(from *Just The Thought*)

His preoccupation with 'message songs' was evident too:

"No matter how low you are
There is always somebody lower
No matter how slow you are
There is always somebody slower....."
(from *No Self Pity*)

and again in the closing track, *All Is One* which had an unusual bagpipe introduction and Eastern backing:

"We are all one
I am part of you
You are part of me
We are all one (x3)
Your neighbour is your brother
The sun is your son....."
(from *All Is One*)

Like its predecessor, this album sold better in the USA, for acid rock had not really caught on in quite the same way in the U.K. and, consequently, the band's next album *Every One Of Us* was only released in America. But it became evident that the band was running out of ideas, although the *Immigrant Lad*, dealing with the problems of a young Geordie adjusting to life in London was unusual, most of the other material was dispensable.

Zoot Money (org) and Andy Summers (gtr) (later with The Police) replaced McCulloch and Briggs on the final album *Love Is*. This was a double LP in America and a single LP in England. It contained the band's final hit *Ring of Fire*, which also reached No 35 in England, and poor cover versions of The Bee Gees' *To Love Somebody*, **Traffics'** *Coloured Rain* and Phil Spector's *River Deep - Mountain High*. The strongest tracks were *Madman (Running Through The Fields)*, which Summers and Money had earlier recorded with **Dantalion's Chariot**, and *Gemini*. Overall, though, the album was a disappointment and Burdon split the band at the end of 1968, vanishing for a couple of years with drug and marriage problems. Two years later he formed War, a black progressive band, which cut two albums - *Eric Burdon Declares War* (Polydor 2310 041) 1970 and *Black Man's Burdon* (Liberty 8400 314) 1971 - before disbanding. 1971 also saw Burdon recording *Guilty* (MGM SE4791) with blues artist Jimmy Witherspoon. Later in his career, Burdon was to make another, generally unsuccessful, comeback attempt in England.

Burgundy Runn

This obscure outfit's *Stop!* is one of the less outstanding cuts on *The Magic Cube* compilation. The band came from New Mexico, and both sides of the 45 are featured on Eva's compilation of New Mexican garage bands.

The Byrds

Personnel:			
	ROGER McGUINN	gtr,vcls,keybds.	ABCDE
	JOHN YORK	bs	D
	CLARENCE WHITE	gtr	CDE
	GENE PARSONS	drms	E
	GENE CLARK	gtr,vcls,hmnca	A
	DAVID CROSBY	gtr,vcls.	AB
	MIKE CLARKE	drms	AB
	GRAM PARSONS	gtr,vcls	C
	CHRIS HILLMAN	bs,mdln,gtr,vcls.	ABC
	KEVIN KELLEY	drms.	ABC

ALBUMS: (up to 1972)		
	I(A)	MR. TAMBOURINE MAN (CBS CS9172) 1965
	2(A)	TURN! TURN! TURN! (CBS CS9254) 1966
	3(B)	FIFTH DIMENSION (CBS CS9349) 1966
	4(B)	YOUNGER THAN YESTERDAY (CBS CS9442) 1967
	5(A/B)	GREATEST HITS (CBS 9516) 1967
	6(B)	THE NOTORIOUS BYRD BROTHERS (CBS CS9575) 1968
	7(C)	SWEETHEART OF THE RODEO (CBS CS9670) 1968
	8(D)	DR BYRD AND MR HYDE (CBS CS9755) 1969
	9(D)	THE BALLAD OF THE EASY RIDER (CBS CS9942) 1970
	10(E)	UNTITLED (CBS G30127) dbl 1970
	11(E)	BYRDMANIA (CBS KC30640) 1971
	12(E)	FARTHER ALONG (CBS KC31050) 1972
	13(D/E)	GREATEST HITS VOLUME 2 (CBS PC31795) 1972

N.B. 4 and 7 reissued as Edsel ED227 and ED234 (1987) respectively.

The Byrds spearheaded the Los Angeles folk rock movement. Every member of the band had been involved in music from a fairly early age. Leader, James McGuinn (he changed his name to Roger in 1968) was born in Chicago, where he had backed Bobby Darin and the Limelighters among others. Guitarist, Gene Clark, from Missouri, had supported The New Christy Minstrels for a while and Dave Crosby, the only member who originated from LA, had played in Les Baxters Balladeers, a group of similar ilk. Chris Hillman had been playing folk music around local coffee bars, before becoming attracted to bluegrass music, first with Scottsville Squirrel Breakers and later with The Hillmen, a group who synthesized folk and bluegrass.

In the summer of 1964, McGuinn, Crosby and Clarke began rehearsing in LA as a trio called The Jet Set. There they met Jim Dickson who had just produced an album for The Hillmen. When it became clear that neither The Jet Set nor The Hillmen were going to make it independently, Dickson persuaded Hillman to join the band, and drummer Mike Clarke, a friend of Crosby's, was added to complete the five man line-up. Their main influences in this period were The Beatles and Dylan and in 1964 Dickson got the group a one- record-and-option deal with Elektra. They changed their name to The Beefeaters and released *Please Let Me Love You* - a Beatles influenced record which flopped.

Changing their name to **The Byrds**, they negotiated a deal with Columbia and released Dylan's *Mr. Tambourine Man*, backed by *I Knew I'd Want You* (Columbia 43271), as a single. In fact, of the group, only McGuinn played on the record - the remaining instrumentation was provided by Hal Blaine, Leon Russell and Larry Knetchel. The record soared to the top of the US charts and also reached No I in the U.K. It also marked the emergence of folk rock as a potent musical force. Their follow-up single *All I Really Want To Do* was beaten to the top of the US charts by Sonny & Cher's cover version. It reached No 4 in Britain. Their first two albums contained some fine folk- rock compositions, too, with the tile track of the second LP *Turn! Turn! Turn* returning the group to the top of the US charts and reaching No 26 in the U.K. Arguably, their music lacked excitement, although its harmonies were close to perfection.

Their next single, *Set You Free This Time/It Won't Be Wrong* (Columbia 45501) was a flop, but follow-up, *Eight Miles High/Why* (Columbia 43578) in the spring of 1966 was arguably one of the earliest pyschedelic recordings. It reached No 5 in the U.K. in May 1966, and was a bigger hit in the US.

Gene Clark quit the group at this stage and **The Byrds** began to tire of the folk-rock formula which hitherto had been responsible for their success. Their next LP *Fifth Dimension* experimented with electronics. This was their first album without any Dylan songs and included numbers like the title track and *Mr. Spaceman*, which inaugurated the group's space rock phase. However, a gap was emerging between the group and their audience. This was evidenced in the failure of *Fifth Dimension* as a single and explains why the group henceforth struggled to achieve further chart success.

Their next album *Younger Than Yesterday* developed the experimentation of their previous album. It contains McGuinn's *CTA 102*, a strange spacey number, Hillman's *Have You Seen Her Face?*, *Thoughts and Words* and *Time Between* and two Crosby classics *Rennaissance Fair* and *Everybody's Been Burned*. Perhaps the stand-out track, however, was the McGuinn-Hillman composition *So You Want To Be A Rock and Roll*

Star? Unfortunately, the album failed to achieve the recognition it deserved as it was overshadowed by The Beatles' *Sergeant Pepper* album, released around the same time.

Despite their change of direction, Crosby was becoming increasingly dissatisfied with the group. So much so around this time he openly gigged with The Buffalo Springfield when they opened **The Byrds'** show. He wanted to record more political songs, and was also upset by **The Byrds** refusal to perform one of his compositions, *Triad* (later recorded by **Jefferson Airplane** and CSN and Y). He finally left mid-way through the recordings of their pop-orientated songs like *Goin' Back* and *Wasn't Born To Follow*. However, both were gems and arguably two of the strongest in the group's repertoire. The latter was featured in the soundtrack to the film *Easy Rider*, winning the group wider acclaim. They were now beginning to develop a cult following, and attracting attention among the influential San Francisco audiences, who had previously tended to ignore them.

The arrival of Gram Parsons at this stage influenced the group's direction. Originating in Florida, he had run away from his adoptive home to Greenwich Village. Here, at the tender age of 16, he was singing protest songs. Two years later he had formed The International Submarine Band who released two obscure singles in New York before moving to Los Angeles to record what is generally regarded as the earliest country-rock album *Safe At Home*, now a collector's item. Although he only played with the group for a short time, Parsons had an enormous influence on **The Byrds** music. Their next album, *Sweetheart of the Rodeo*, which also featured Kevin Kelley who replaced Mike Clarke, inaugurated their country-rock phase. It was recorded in Nashville, Tennessee. Once again **The Byrds** had opened an enormous gulf between themselves and their audience, who were still acclimatizing themselves to the musical direction of the band's previous three albums. Retrospectively, however, the album would win acclaim as a notable early country-rock work.

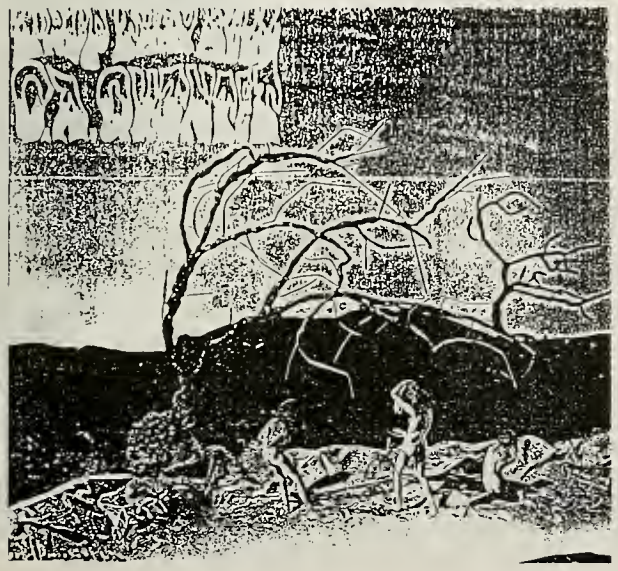
But the group was now disintegrating. Parsons left, refusing to do a tour of South Africa, and then on the band's return, when McGuinn wanted the band to move away from country-rock, Hillman left to join Parsons and form The Flying Burrito Brothers. McGuinn had to form a new band with Gene Parsons (drms), Clarence White (gtr), and John York (bs). Their first album *Dr. Byrd and Mr. Hyde* was weak and still dependent on the country influence. But the follow-up *The Ballad of An Easy Rider* was an improvement. At this time they benefitted from the inclusion of some of their songs in the film *Easy Rider*.

Before the release of double-album *Untitled*, Skip Battin (previously with Skip and Flip) replaced John York on bass. The band was acquiring a good reputation as a 'live' attraction, and one of the two albums was a 'live' recording. The stand-out song on the album was *Chestnut Mare* which returned the group to the US singles charts and reached No 19 in the U.K. Also of note was the bleaker *Just A Season*.

Sadly, they failed to capitalise of the temporary upturn provided by *Untitled*. They reached their lowest ebb on the subsequent two albums and McGuinn disbanded the group. One year later he re- formed the original **Byrds** who, in 1973, made a disasterous album, *The Byrds*. It really was the end of the road for the band, although McGuinn went on to produce a number of solo albums which still displayed that distinctive **Byrds**-sound.

C.A. Quintet

Personnel:	DOUG REYNOLDS	keybds,vcls.	A
	KEN ERWIN	trumpet	A
	TOM POHLING	lead gtr.	A
	JIMMY ERWIN	bs.	A
	RICK PATRON	drms.	A



ALBUM:	1(A)	TRIP THRU' HELL (Candy Floss) 196?	R4
	2(A)	C.A. QUINTET-LIVE (Private Press) 1985	

NB.1 also reissued as Psycho 12. (1983)

This band cut one 45 on the Falcon label in addition to the above-mentioned album, which was reissued on Psycho records. The album, which was produced by band member Ken Erwin, commences and concludes with the 12.30 minute long instrumental title track, which at times contains some interesting sound effects. However, the stand-out track is a piece of classic paranoid acid dementia *Cold Spider*, which is also included on the *Endless Journey II* compilation. The *Live* album is very disappointing.

The Calico Wall

Hailing from the suburbs of Minneapolis, they produced a single entitled *Flight Reaction* which attempted to recreate the thoughts of someone sitting in an airplane before take-off and, fearing that the plane will crash, experiencing an attack of paranoia. An acid punk classic, it is now available to all on *Pebbles Vol. 3.*

The Caravellos

Another atypical punk band of the era, their *Loving Just My Style* is included on *Boulders Vol. 1* and *Pebbles Vol. 8.*

The Caretakers of Deception

This band's best offering, *Cutting Grass*, notable for its brash vocals and some compelling guitar riffs is on *Acid Dreams*. Their cut on *Psychedelic Unknowns Vol. 2* is decidedly inferior.

The Century's

An unspectacular Pennsylvanian punk band, whose *Hard Times* also appears on *Boulders Vol. 1.*

The Ceyleib People

Personnel:		MIKE DEASY	gtrs	A
		SEAN DEASY	drms	A
		JOE OSBORNE	bs	A
		LARRY KNECHTEL	vcls	A
		LYBUK HYD	gtr.sitar	A
		RY COOTER	slide gtr.	A
		(Ry Cooder in disguise)		
ALBUM:	1(A)	TANYET (Vault 117) 1968		R1

A studio-only West Coast group, most of whose personnel went on to greater achievements. Osborne, as a member of The Dillards and later as a session musician for Simon and Garfunkel among others, Knechtel as a member of Bread and session musician for Dave Mason, Lee Michaels, Art Garfunkel and Neil Diamond among others, and Cooder, of course, has made many significant solo albums and done session work for numerous artists. The album is an excellent collection of Indian- influenced instrumentals.

The Charlatans

Personnel:	GEORGE HUNTER	vcls,harp	AB
	MIKE WILHELM	gtr	ABC
	MIKE FERGUSON	piano	A
	SAM LINDE	drms	A
	DAN HICKS	gtr,vcls	AB
	(LYNN HUGHES	guest vcls	AB)
	RICHARD OLSEN	bs	ABC
	DARRYL DE VORE	keyb'ds	C
	TERRY WILSON	drms	C
	PATRICK BOGERTY	piano	B

ALBUMS: 1(B) CHARLATANS (Philips 600.309) 1969 RI
Also recorded an unreleased album for Kama Sutra in 1966, reissued on Groucho Marx in 1979. R1.

The Charlatans were the very first San Francisco underground rock band. Their story begins back in the Summer of 1964 when George Hunter, inspired by the Beatles, decided to form a rock band. He got together with Richard Olsen, an old college friend, and Mike Wilhelm, a folk singer who had been at school with him. Later that year, Mike Ferguson, who owned an antique shop in San Francisco and had just returned from a trip to Mexico, joined as pianist. Sam Linde was their original drummer, although he was later replaced by Dan Hicks. Hicks had known some of the group at the San Francisco State College. He had done a bit of drumming but his interest really lay in guitar and vocals. At the start the group played Chuck Berry numbers and R & B standards like *Got My Mojo Working* and *My Babe* but gradually it evolved the folk rock repetoire for which they had become famous. Eventually the group were offered a residency at the Red Dog Saloon in Virginia City, Nevada, one of the states adjacent to California. Virginia City, once a thriving mining town, was in danger of becoming something of a ghost town when the silver ran our and its population fell from 30,000 back in the 1870s to just 450 in the 1960s. However, around the late 1960s it became a tourist haunt for people armed with cameras and interested in America's history. The manager of the Red Dog Saloon had originally wanted **The Byrds** to play there, but by then their *Mr. Tambourine Man* single had given them international popularity so he had to settle for **The Charlatans**. To mark the occasion of their first appearance Mike Ferguson designed what is generally thought to be the first rock poster. Here **The Charlatans** acted as a magnet for the whole hippy scene. News of them soon got around and acid heads came from Reno, 'Frisco and as far afield as Seattle and Los Angeles to hear them play. The Red Dog Saloon pre-dated any of the San Franciso venues, and at the time it was the only place on the West Coast where you could hear the new music. When the group arrived at the saloon they were submitted to an unexpected audition - they did this out of their heads on acid! Apparently, **The Charlatans** had no hassle from the police - there were only a handful of them anyway and they all used to listen to the band, on one occasion even the Governor of Nevada being in the audience.

But things began to go wrong. Despite being packed almost every night, the saloon made a loss because no admission charge was levied so profits could only be made from beer and wine sales. The owner had left his 22 year old son in charge and was not pleased when he found, on returning to discover the reasons for this loss, that everyone was having a ball at his expense. To make matters worse his visit coincided with two members of the group getting busted on the way back from San Francisco with more drug supplies for the group.

Eventually the band headed back to San Francisco for good, taking with them a reputation on a par with anybody. Before long, record companies began to take an interest in them and they eventually signed with the Lovin' Spoonful's label, Kama Sutra. In retrospect, they would have done better to wait for a company to offer them the sort of advance RCA had offered **The Airplane**. The group cut a nine-track album for Kama Sutra which included the Buffy St. Marie song *Codine* (later recorded by many other 'Frisco bands), amazing versions of traditional songs like *Alabama Bound* and *32.20 Blues*, and the old Coasters' song *The Shadow Knows* and two songs featuring Lynne Hughes, who worked as a barmaid at the Red Dog Saloon (and later sang with Tongue and Groove and **Stoneground**) on vocals - *Side Track* and *I'd Rather be the Devil*. **The Charlatans** had wanted *Codine* backed by *32.20* released as a single, but the record company got cold feet because of the mention of 'drugs' in *Codine* and cut off all contact with the band. This was disasterous for **The Charlatans** and ironic when one considers that the song was condeming drugs rather than advocating their use.(Both sides of the proposed 45 can be heard on *Mindrocker Vol. 3)*.

At this point, Mike Ferguson left the group to join Tongue and Groove with Lynne Hughes, to be replaced by Patrick Bogerty and Dan Hicks gave up the drums to concentrate on the rhythm guitar. So Terry Wilson, who had been playing with David Laflamme and Jaime Leapold in a group called The Orkustra came in on the drums. But they struggled to get work and Hicks, Bogerty and Hunter left the group for good. Hicks to set up Dan Hicks and His Hot Licks. The remaining three (Wilhelm, Olsen and Wilson) recruited a keyboard player Darryl De Vore and were determined to have a final fling. They negotiated a new contract with Philips, although the resulting album was a mediocre affair. This time **The Charlatans** called it a day for good.

The
CHARLATANs

CREW INCLUDES:

GEORGE HUNTER - vocals. MIKE WILHELM - guitar. MIKE FERGUSON - piano. SAM LINDE - drums. DAN HICKS - guitars & vocals. LYNN GREENE - guest on some vocals.

SIDE ONE		SIDE TWO	
CODINE	2.05	SIDE TRACK	2.20
32-20	2.35	DEVIL	2.55
I SAW HER	2.05	CODINE BLUES	2.25
THE SHADOW KNOWS	2.15	I SAW HERE (Instrumental)	2.05
LONG COME A VIPER	2.40	ALABAMA BOUND (live recording)	9.45
BY HOOK OR BY CROOK	2.30		
ALABAMA BOUND	2.55	Limited edition n°.263	

RECORDED IN LATE '66 FOR KAMA SUTRA BUT NEVER REALEASED UNTILL Mr. GROUCHO PUT HIS NOSE. WE WOULD THANK ALL THE GUYS WHO MADE THIS RECORD POSSIBLE: ZEPPO WHO MADE THE ARTWORK, CHICO WHO MADE THE MASTER WORK, GROUCHO WHO STOLE IN KAMA SUTRA ARCHIVES AND HARPO WHO PLAYED THE HARP. A SPECIAL THANK TO KAMA SUTRA WHO DION'T TRUST THEM AND LET US REALIZE THIS LITTLE JEWEL. LIVE RECORDING IS FROM FAMILY DOG 6/13/69.

The tragic story of **The Charlatans**, probably one of San Francisco's most talented bands, that of a group taken for a ride by its record company, was sadly typical of this era.

Readers of this book may also want to check out a solo album *Wilhelm* (Zig Zag UA 221) released in 1976, featuring Mike Wilhelm and a host of session musicians. Many consider that side 1 captures **The Charlatans** spirit far better than their albums did.

The Chayns

This was another Texas group discovered by Lelan Rogers. Their version of *Night Time* is generally regarded as one of the best recordings of the song. Originally released on the independent Chayn Reaction label (001), Rogers reissued it on his own International Artists label (IA 114) and it was a local hit in San Antone. The B side *Live With The Moon* was a tasty instrumental. They cut one further single for International Artists *There's Something Wrong (In This Place)* (IA 119) and two further ones *Run and Hide* and *You* on Chayn Reaction (0028 003), but none fulfilled the promise of *Night Time. Run and Hide* and *Why Did You Hurt Me?* are on *Journey To Tyme Vol. I.*

The Children

Personnel:				
		STEPHEN PERRON	vcls	A
		CASSELL WEBB	bs	A
		LOUIS CABAZA	keyb'ds,bs	A
		ANDREW SZUCH JNR.	drms	A
		WILLIAM ASH	gtr	A
ALBUMS:	1(A)	REBIRTH (Cinema 0001) 196?		R1
	1(A)	REBIRTH (Acto 33271) 196?		

From San Antonio, Texas, **The Children** were originally known as **The Mind's Eye**, who were featured in *The Acid Trip*. The Cinema issue of the above album, which was produced by Lelan Rodgers, who, of course, owned the International Artists label, is worth a lot of money. In addition to the above album, which is quite pleasant psychedelia, the band issued five singles on the Laramie, Atco, Ode, and Cinema labels. Perron later went solo and is now dead. Webb went on to play with Saddlesore and Ash had previously played with garage band **The Stoics**.

Children of Mushroom

Their cut on *Magic Cube*, *You Can't Erase A Mirror* is their only known recording - a trippy slice of laid-back psychedelia well worth investigation. The original 45 is very rare.

The Chocolate Moose

Another Texas band. *The Chocolate Moose Theme*, the B side of their first single, appears on the *Boulders* compilation. This was originally issued on the Spotlite label (No 1012) for whom they made one follow-up single, *Rosie* (Spotlite 1015).

The Chocolate Watch Band

Personnel:				
		GARY ANDRIJASEVICH	drms	ABCD
		MARK LOOMIS	gtr,vcls	ABCD
		BILL FLORES	bs	BCD
		SEAN TOLBY	gtr,vcls	BCD
		NED TORNEY	ld/gtr,vcls	A
		JO KEMLING	organ	A
		TOM ANTONE	bs,vcls	A
		DANNY PHAY	gtr	D
		DAVE AGUILAR	vcls	C
ALBUMS:	1(B)	NO WAY OUT (Tower 5096) 1967		R3
(up to	2(C)	THE INNER MYSTIQUE (Tower 5106) 1968		R2
1972)	3(D)	ONE STEP BEYOND (Tower 5153) 1969		SC

This San José band were discovered by Ed Cobb in 1964. Their original line-up was Andrijasevish, Loomis, Ned Tomey, Jo Kemling and Tom Antone. The latter had previously played with The Topsiders, an instrumental outfit, who changed their name to **The Other Side** and for a short while included Skip Spence, prior to his joining **Jefferson Airplane**.

In 1965, Antone, Torney and Kemling all left to join **The Other Side**, who were close friends of **The Chocolate Watch Band**. Sean Tolby, meanwhile, moved from **The Other Side** and bassist, Bill Flores and, a vocalist, Dave Aguilar, were added to **The Watch Band's** line-up. Heavily influenced by British R & B outfits like The Stones and **The Yardbirds**, the band gigged regularly around the Bay Area supporting bands like **The Doors, Big Brother and The Holding Co.** and **The Mothers of Invention**.

They were signed to Tower and recorded a debut single *Sweet Young Thing/Baby Blue*.(Uptown 740) The A side, written by Cobb, was a fine Stones' influenced number, but with an uniquely Californian interpretation. However, inexplicably, Tower issued the single on its black R & B subsidiary label, Uptown, which did not, as a white group on this label, attract the airplay it deserved.

On Cobb's insistence, **The Watchband** returned to the studio to record a cover version of *Blue Theme*, originally performed by Dave Allen and the Arrows, on the soundtrack to *The Wild Angels*. However, Tower were not convinced of its commerciality, and Cobb released the finished master to Hanna Barbera records. It was released, under the psuedonym, **The Hogs**, as HBR 511, with *Loose Lip Sync Ship*, which culminates into a strange psychedelic piece of dementia on the flip side. It was quite successful locally and Dave Allen's version of *Blue Theme* became a Top 40 hit.

Their next single was *Misty Lane/She Weaves A Tender Trap* (Uptown 749) in December 1966. The A side was more commercial and not as powerful as *Sweet Young Thing*. The flip was an uncharacteristically reflective, quieter number with a stringed and woodwind section.

1967 saw the band record two tracks *Don't Need Your Lovin'* and *Sitting Here Standing*, on the soundtrack to *Riot On Sunset Strip* (Tower T5065). September 1967 saw the release of their debut album *No Way Out*. *No Way Out* is essentially a collection of psychedelic punk, containing the impressive *Let's Talk About Girls* (featured on the *Nuggets* compilation), punk versions of *Come On* and *In The Midnight Hour* as well as drug-influenced songs like *Expo 2000*, *The Dark Side of the Mushroom*, *Gosamer Wings* and the title track. Many of the songs have an Eastern influence. It has later been revealed that the band did not play on the spacier tracks on this album, for which Cobb used session musicians. It is now known, too, that arranger Don Bennett and not Dave Aguilar sang the vocals on *Let's Talk About Girls*. However, the full band did play on *Are You Gonna Be There (At The Love In)/No Way Out*, (Tower 373) their next single lifted from the album.

The Eastern influence is developed further on their excellent second album, *The Inner Mystique*, which appeared in January 1968. The band did not appear on the A side, which was the work of Ed Cobb's session musicians. There was a mystical/Eastern element to instrumentals *Voyage of the Trieste* and *Inner Mystique*, (both written by Cobb) and in their cover version of **We The People's** *In the Past*. The band itself did play on side 2, which included a remix of Dylan's *Baby Blue* taken from their first single, an excellent version of Ray Davies' *I'm Not Like Everybody Else* and **The Brogues** *I Ain't No Miracle Worker*.

After this album, Dave Aguilar left the band and guitarist Danny Phay (from **The Other Side**) came in as a replacement for their final album. The band wrote all the material on this, aside from *I Don't Need No Doctor*, but its comparatively disappointing. They split after this album was released in 1969 and an attempted reformation in 1970 lasted just one month. Dave Aguilar was reported, in 1983, to be Professor of Astronomy at Colorado University.

Recent relevations that the band did not play on some of their album tracks perhaps diminish a little of their reputation, but they remain one of the most interesting West Coast bands and they made some fine music. Both their first two albums have been reissued and recently two compilations have appeared on Rhino, *The Best of the Chocolate Watch Band* and on Ace's Big Beat label, *The Chocolate Watch Band: Forty Four* (Big Beat WIKA 25). With fine liner notes by Brian Hogg, this includes the best of their early recordings.

The Cindermen

A Los Angeles garage band fronted by Dick 'Cinnamon' Cinder, whose *Don't Do It Some More (Pebbles Vol. 8)* refers to the lying, cheating and two timing of their girlfriends - this was a popular theme of punk songs in this era.

The sleevenotes to *Pebbles Vol. 8* relate an interesting story. In Autumn 1969, they apparently appeared playing on the roof of The Cheetah Club in Galveston, Texas to promote its opening and their record. After, Dick Cinder was carted off to the sheriff's office on a charge of 'unusual behaviour' and released with a warning, the band hoped they and their record would become an instant hit. This was not to be.....both flopped miserably.

Circus 2000

ALBUM: CIRCUS 2000 (Rifi RFL 14049) 1970 R2

A highly collectable eastern-style **Jefferson Airplane** - like album with powerful female vocals. The five tracks on the recent *Compositions* compilation provide a taster to the band's superb psychedelic rock.

The Cleanliness and Godliness Skiffle Band

Personnel:			
	ANNIE JOHNSTON	vcls,gtr,mandn, & woodblocks	ABC
	HANK BRADLEY	vcls,mandn, fiddle	C
	PHIL MARSH	vcls,gtr	ABC
	BRIAN VOORHEES	vcls,gtr hrmnca	C
	RICHARD SAUNDERS	bs	ABC
	(CHICKEN HIRSCH	drms	A)

ALBUMS: 1(A) THE CLEANLINESS AND GODLINESS SKIFFLE BANDS GREATEST HITS (Vanguard VSD79285) 1968
MASKED MARAUDERS (Reprise 6378) 1969

An 'acid' influenced skiffle band, their album though weak technically, is good fun if you can obtain a copy. Their second album, under the pseudonym, The Masked Marauders, was an attempted imitation of Dylan, Lennon-McCartney,Harrison and Jagger.

NB. Hirsch, Johnston and Marsh all played at various times with **Country Joe (McDonald)**.

Clear Light

Personnel:			
	CLIFF DE YOUNG	vcls	AB
	BOB SEAL	gtr,vcls	A
	RALPH SCHUCKETT	org,piano, celeste	AB
	DOUGLAS LUBAHN	bs	AB
	DALLAS TAYLOR	drms	AB
	MICHAEL NEY	drms,percsn	AB
	DANNY KORTCHMAR	lead gtr	B

ALBUM: 1(A) CLEAR LIGHT (Elektra EKS74011) 1967 SC

This heavy rock band was a novelty at the time, possessing two drummers. Their only album was a fair debut, although the band never looked likely to break into the first division of American rock. Often their songs lacked distinctive melodies. This was not the case, however, with *A Child's Smile*, the shortest and one of the best tracks on the album. Another strong track *Black Roses* was issued as a 45. De Young later went solo and pursued an acting career. Seal went on to the **Peanut Butter Conspiracy**.

The Clique

ALBUM: THE CLIQUE (White Whale 7126) 1969

The Clique issued excellent versions of **The Elevators** *Splash 1*, which was taken from their first album, on two small independent labels, Cinema and Scepter, before signing for the more prestigious White Whale recording company for whom they made a string of decidedly inferior singles most of which are featured on the LP.

The Clue

This group have the distinction of recording one of the finest acid punk singles to come from Texas in this era - *She's The Reason/Bad Times* (Byron 101). The B side can now be heard by all on *Pebbles Vol. 8* and has the rich organ backing that typified so many Texas bands in the second half of the 60's.

The Colony

Another typical punk band who have a cut, *All I Want* on *Boulders Vol. 1.*

Colours

Personnel:			
	GARY MONTGOMERY	piano	A
	JACK DALTON	gtr	A
	ROB EDWARDS	lead gtr	A
	CARL RADLE	bs	A
	CHUCK BLACKWELL	drms	A

ALBUMS: 1(A) COLOURS (Dot 25854) 1968 SC
2 ATMOSPHERE (Dot 25935) 1969 SC
NB.1 & 2 later reissued as double set (Paramount 81030).

Colours appeared to be a rather typical '68/'69 West Coast Group. Their first LP of essentially Beatles-influenced music included a song *Brother Lou's Love Colony*, about the hippy colony in California. Then the group turned onto 'acid' and produced one further LP *Atmosphere*. They also issued four 45's for Dot. Their talent, as judged by these albums, was limited and they are best classified as one of the 'also-rans' of the era.

The Conqueroo

Personnel:		
	ED GUINN	
	CHARLIE PRITCHARD	
	GERRY STORM	BOB BROWN

Along with **The Elevators** and **Shiva's Headband, The Conqueroo** were one of the leading bands on the Austin psychedelic scene. All they issued is just one single *I've Got Time/1 to 3* issued as Sonobeat 103. They were the first hippy group to sign for that label. Both sides of the single sound similar to San Francisco's **Grateful Dead** and **Quicksilver** and feature fine guitar work. The single sold well locally and made some impression in San Francisco, where the group also played. Regretfully, they failed to achieve the success they deserved. A live recording of the band *From the Vulcan Gas Co* (Five Hours Back TOCK.008) issued in 1987 will interest diehard fans.

The Corporation

Personnel:		
	KENNETH BERDOLL	bs,vcls
	JOHN KONDOS	gtrs,keyb'ds flute
	NICK KONDOS	drms,vcls
	PATRICK McCARTHY	keyb'ds,trombone
	DANIEL VINCENT PEIL	vcls
	GERARD JON SMITH	lead gtr,vcls

ALBUMS:
HASSELS IN MY MIND (Age of Aquarius 4150) 1968 SC
GET ON OUR SWING (Age of Aquarius 4250) 1968 SC
THE CORPORATION (Capitol 175) 1969 R1

Originally from Sauk City, Wisconsin, this band was based in Detroit when it recorded the three above-mentioned albums.

Corpus

ALBUM:	CREATION OF A CHILD (Acorn 1001) 196?	R3

In view of their name one is tempted to think that this Texas band came out of Corpus Christi.

The Cosmic Rock Show

They have produced a slowed-down psychedelic version of The Animal's *(House of) The Rising Sun* which is included on *Psychedelic Unknowns Vol. 1.*

Cosmic Sounds

ALBUM:	THE ZODIAC (Elektra EKS 74009) 1967	SC

A track is allocated to each of the twelve signs of the zodiac on the above album, which was recorded by a group of session musicians and featured Cyrus Faryar on vocals. Instrumentals are superimposed by narrative and the two do not always blend effectively together. An unusual album, but not really recommended.

The Count Five

Personnel:	KENN ELLNER	vcls,tamb, hrmnca	A
	SEAN BYRNE	vcls,rhythm gtr	A
	CRAIG ATKINSON	drms	A
	JOHN MICHALSKI	ld gtr	A
	ROY CHANEY	bs	A

ALBUM:	1(A)	PSYCHOTIC REACTION (Double Shot DSM1001) 1967	SC

This San Jose high school/student band reached the US Top Ten with the title track of their only album, now a collector's item. However, the group never gigged outside San Jose and gave up million dollars worth of bookings to continue their studies. Not surprisingly, they failed to capitalise on the initial success of *Psychotic Reaction* (also included on the *Nuggets* compilation). Their album was full of driving rock songs, of which *Double Decker Bus* was the next best. A German Line compilation *Dynamite Incidents* 1983 contains some of the non-LP 45's they recorded for Merry-Go-Round and Contrast Records.

Country Joe and The Fish

Personnel:	COUNTRY JOE McDONALD	gtr,vcls hrmnca	ABCDEF
	BARRY MELTON	gtr	ABCDEF
	CARL SHRAGER	perc	AB
	BOB STEELE	bs	AB
	MIKE BEARDSLEE	vcls	A
	RICHARD SAUNDERS	bs,gtr,vcls	B
	DAVID COHEN	keyb'ds,vcls	CD
	BRUCE BARTHOL	bs	C
	CHICKEN HIRSCH	drms	CD
	MARK RYAN	bs	D
	MARK KAPNER	keyb'ds	EF
	DAVE GETZ	drms	E
	PETE ALBIN	bs,gtr	E
	DOUG METZNER	bs,	F
	GREG DEWEY	drms	F

ALBUMS:	1(C)	ELECTRIC MUSIC FOR THE MIND AND BODY (Vanguard VSD 79244) 1967	
	2(C)	I-FEEL-LIKE-I'M-FIXIN'-TO-DIE (Vanguard VSD 79266) 1967	
	3(C)	TOGETHER (Vanguard VSD 79277) 1969	
	4(D)	HERE WE ARE AGAIN(Vanguard VSD 79299) 1969	
	5	GREATEST HITS (Vanguard VSD 6545) 1969	
	6( )	C J FISH (Vanguard VSD 6555) 1970	
	7( )	THE LIFE AND TIMES OF COUNTY JOE AND THE FISH FROM HAIGHT-ASHBURY TO WOODSTOCK (Vanguard VSD 27/28) 1971	
	8(-)	THE EARLY YEARS (The Rag Baby EP's) (Rag Baby AMR 3309) 1981	

E.P.s.	1(A)	RAG BABY (Rag 1001) 1965	R1
	2(A)	RAG BABY (Rag 1001) 1965	R1
	3(-)	RAG BABY (Rag 1002) 1966	R1

NB. 1 and 2 are different pressings of the same EP. These three EPs were issued on the LP *The Early Years* in 1981 and reissued on Decal LIK 8 (1987).

County Joe McDonald Solo

(up to 1972)	THINKING OF WOODY GUTHRIE (Vanguard) 1969
	TONIGHT I'M SINGING JUST FOR YOU (Vanguard VSD 6557) 1970
	QUIET DAYS IN CLICHY (Five tracks on Soundtrack UK)(Sonet SNTF 622) 1970
	HOLD ON IT'S COMIN' (Vanguard VSD 79314) 1971
	WAR WAR WAR (Vanguard VSD 79315) 1971
	INCREDIBLE! LIVE! COUNTRY JOE (Vanguard VSD 79316) 1972

Country Joe and the Fish were the wittiest, most political and most reflective of the San Francisco 'acid' rock bands. The band's radicalism eminated mainly from Country Joe McDonald, who was born of leftish parents in El Monte, California in 1942. His christian name, Joe, was apparently after Joseph Stalin. Musically, his main influences were country and he wrote his first song *I Seen A Rocket* in support of a colleague's campaign for student presidency. In 1964 he made *The Goodbye Blues* (his first recording) with Blair Hardman. His first group was The Berkeley String Quartet. Then, with Barry Melton and Bruce Barthol he played in the 13-strong Instant Action Jug Band. The *Rag Baby* EPs were the first recordings credited to **Country Joe and the Fish**. They were released in 1965 on the Rag Baby label. Rag Baby was a left wing pamphlet magazine. The group, which was based in Berkeley, eventually developed and recorded their superb debut album *Electric Music For the Mind and Body*. Written to trip to, this was one of the classic albums of the period and contained a broad range of material. There was *Not So Sweet Martha Lorraine*, a song of social satire, drug songs like *Flying High*, *Bass Strings* and *Section 43*; a daring political skit *Superbird* and the closing love song *Grace* (presumably about Grace Slick of **The Airplane**).

Examination of their lyrics soon show their inspiration:

'Hey Partner, won't you pass that reefer round,
My world is spinning, yeah
Just got to slow it down
Oh yes I've sure got to slow it down
Got so high this time that you know
I'll never come down - never come down
I believe I'll go out to the sea shore
Let the waves wash my mind
Open up my head now
Just to see what I can find
Oh-yes I'm gonna see what I can find
Just one more trip now
You know I'll stay high all the time....'
(from *Bass Strings*)

Love songs like *Grace*, which has an unusual wind chime introduction, were full of acid-inspired lyrics.

The Fish's lyrics were often witty, none more so than on the title track of their following album, the anti-war anthem *I Feel Like I'm Fixin' To Die*

'Come on all of you big strong men
Uncle Sam needs your help again
He's got himself in a terrible jam
Way down yonder in Vietnam
So put down your books, pick up your gun
We're gonna have a whole lotta of fun

Chorus:
And it's 1-2-3-, what are we fighting for?
Don't ask me - I don't give a damn
Next stop is Vietnam
And it's 5-6-7, open up the pearly gates
Well ain't no time to wonder why
Whoopee, we're all gonna die

Well, come on Generals, let's move fast
Your big chance has come at last
We gotta go out and get those Reds
'Cos the only good Commie is one that's dead
And you know that peace can only be won
When you've blown them all the kingdom come

Well, come on mothers throughout the land
Pack your boys off to Vietnam
Come on folks don't hesitate
Send them off before it's too late
Be the first one in your block
Have your boy come home in a box
(from *I Feel Like I'm Fixin' To Die*)

This was preceeded by the famous Fish cheer (Gimme an F, Gimme a U, Gimme a C, Gimme a K) and performed by **Country Joe** at the 1969 Woodstock Festival. It soon became the groups best known and most requested material. Once again the album contained music of many different moods. The excellent *Who Am I* found them in a more reflective mood, whilst their Indian instrumental *Easter Jam* captured Melton's guitar work at its best. Once again it had its share of love songs with *Maggo, Colours for Susan* and *Janis*. The latter was written after the end of his romance with **Janis Joplin:**

'Into my life on waves of electrical sound
and flashing lights she came
Into my life with the twist of a dial, the
waves of her hand, the warmth of her smile
And even though I know that you and I
Could never find the love we wanted,
together, alone
I find myself missing, You and I, You and
I....'
(from *Janis*)

Also of interest were the drug-induced *Thought Dream*, and the *Bomb Song* and the notorious *Acid Commercial*.

'Now if you're tired
Or a bit run down
Can't seem to get your feet off the ground
Maybe you oughtta try a little bit of LSD
Only if you want to

Shake your head and rattle your brain
Make you act just a bit insane
Give you all the psychic energy you need
Eat flowers and kiss babies
LSD - for you and me.....'
(from *Acid Commercial*)

Regrettably, the band would never reach the peaks of these first two albums again. Never a stable group, they went through various personnel changes. Their two subsequent albums had their moments though, notably in *An Untitled Protest*, another anti-Vietnam protest song on the *Together* album. They finally parted company in 1970 after recording their fourth album. The line-up for their fifth *CJ Fish* album was the same as for their Woodstock appearance and featured only Joe and Melton from their definitive line-up. Briefly in the mid-70's the whole 1967 line-up reunited for a series of live gigs and the unsuccessful *Reunion* album.

Country Joe himself was one of the most durable figures from this era and is still making rock albums today. He became interested in film soundtracks, writing the score to a Dutch movie of Henry Miller's novel *Quiet Days in Clichy* and retained his political motivation, becoming associated with the Jane Fonda/ Donald Sutherland revue *Free The Army*. He often visited Europe and his 1971 album *Hold On - It's Comin'* was recorded in London and included U.K. musicians.

Creme Soda

Personnel:	JIM WILSON	bs,keyb'ds,vcls	A
	BILL TANON	gtrs,bs,harp,mandolin,vcls	A
	RON JUNTUNEN	lead gtrs,bs	A
	ART HICKS	drms	A

ALBUM: 1(A) TRICKY ZINGERS (Trinity) 1976 R4

A mid-70's psychedelic four piece from Milwaukee, Wisconsin. Their soft rock style is typified by their two cuts on *Endless Journey Vol. 2, Tonight* and *Keep It Heavy*.

Cromagnon

Personnel:	BRIAN ELLIOT		A
	AUSTIN GRASMERE		A

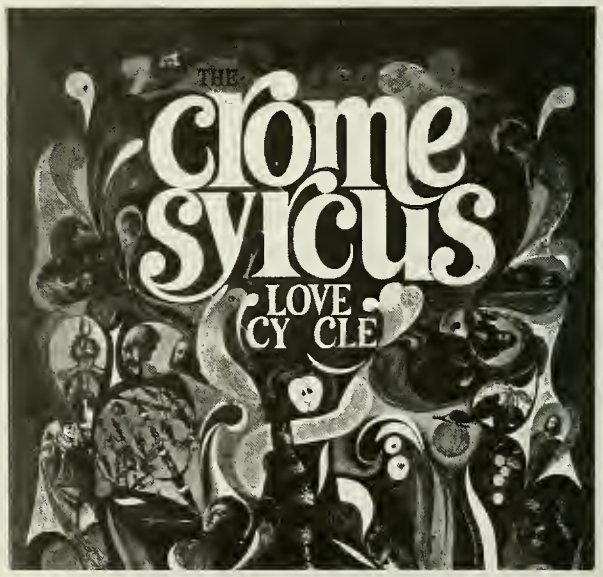
ALBUM: 1(A) CROMAGNON (ESP 2001) 1969 SC

This Connecticut duo produced the above-mentioned album, which is now quite an obscure collectors' item. Its a wierd album, full of sound effects and improvised music. It is still possible to obtain copies relatively cheaply.

The Crome Syrcus

Personnel:	LEE GRAHAM	vcls,bs,flte	A
	DICK POWELL	mouth harp,keyb'ds	A
	ROD PILLOUD	drms	A
	TED SHREFFLER	keyb'ds	A
	JOHN GARBORIT	lead gtr	A

ALBUM: 1(A) LOVE CYCLE (Command RS 925) 1968 R1



The music of **The Crome Sycrus** is that of beauty and love. The title track of their album, a 17 minute composition, commences with religious chanting superimposed upon electric organ, which later gives way to an extended psychedelic suite. *Crystals* on Side 1 is notable for some fine flutework, and the preceeding track *You Made A Change In Me* is a soothing gentle number.

Crystal Chandelier

Thought to originate from Texas, the group had just one single *Suicidal Flowers/Land Of Love* released on the Cobblestone label (730) in 1969. Fortunately this song which has a distinctively Eastern flavour is included on *Pebbles Vol. 3.*

The band also have a cut *Setting Of Despair* on *Son of Gathering Of The Tribe*

Cykle

Personnel:	KEN ALLEN	A
	JEFF HARDIN	A
	RICKEY WILSON	A
	GRADY POPE	A
	RALPH STEPHENS	A
	JIMMY SOSSAMON	A

ALBUM: 1(A)CYKLE (Label) 1969 R4

Endless Journey Phase 3 features two songs by this band *Lesson To Learn* and *Do My Thing*. The former's notable for catchy drumming and guitar work and an original ending, the latter starts with a slower 'intro' and gradually works up momentum. Their album is very rare and highly rated. All the material on it was originals written by Jimmy Sossamon and it was recently repressed.

The Cynics

A Fort Worth-based band who issued a single containing two remakes of **Yardbird's** songs *You're A Better Man Than I* and *Train Kept A Rollin'* on Bear(001). The latter number has an amazing feedback/fuzztone. Both tracks may be heard on Eva's *Texas Punk* (Eva 12006) compilation.

The Cyrkle

Personnel:	TOM DAWES	bs,gtr,sitar,banjo,hrmnca	A
	DON DANNEMAN	lead gtr,vcls	A
	MARTY FRIED	drms,percsn	A
	EARL PICKENS	keyb'ds	A

ALBUMS: 1(A) RED RUBBER BALL (Columbia/CBS 59344) 1966
2(A) NEON (Columbia/CBS S 2977) 1967

Originally known as The Rhondells, the group were formed at Lafayette College in Easton, with Jim Maiella on drums. They were apparently spotted by Nat Weiss, who introduced them to Brian Epstein, who became their manager. When they changed their name to **The Cyrkle** - that name was suggested to Brian Epstein by John Lennon.

Their debut single for Columbia in 1966, *Red Rubber Ball/How Can I Leave Her* (43589), written by Paul Simon and Bruce Woodley (of The Seekers) was a US hit. Follow-up *Turn Down Day/Big,Little Woman* (Columbia 43729) 1966 also charted and the group was part of The Beatles 1966 US tour. After this, Earl Pickens left the band to concentrate full-time on medical school and was replaced by Michael Losekamp on keyboards. However, after four further minor US hits the band disintegrated in 1968.

After their demise, Dawes and Danneman went on to make commercials, Fried became a lawyer and Losekamp went on to play with Green Lyte Sunday. However, later in 1981 Danneman and his wife Eileen recorded *I Did It For You/Mother and Lover* (Mother GD 2), which Eileen had written as a tribute to John Lennon.

The Daily Flash

Personnel:	DON MacALLISTER	bs	AB
	DOUG HASTINGS	lead gtr	A
	JOHN KELIEHOR	drms	A
	STEVE LALOR	gtr	AB
	CRAIG TARWATER	gtr	B
	TONY DEY	bs	B

ALBUM: 1 FLASH DAILY (Psycho 32) 1984

Formed in the Summer 1965, **The Daily Flash** became Seattle's first alternative psychedelic band. The band members were from very diverse backgrounds. MacAllister had previously played with a bluegrass trio, The Willow Creek Ramblers, which he had founded. Hastings was a red hot guitarist, Keliehor was a classical percussionist and jazz drummer and Lalor, a New York folk musician who had been a member of the San Francisco folk group, The Driftwood Singers.

They were discovered performing at the Door, a downtown Seattle club, by a local record distributor, who released their first single *Jack of Diamonds/Queen Jane Approximately* (Parrot 308). The A side was a fine self-penned composition, the flip an unique interpretation of a Dylan song. However, the single received little promotion outside of the North-west and did not sell. In the Spring of 1966, **The Daily Flash** headed for San Francisco and played at the Avalon Ballroom before heading on to Los Angeles, where they played numerous shows at the Whiskey A Go Go with bands such as **The Byrds**, **Sons of Adam** and **Love**. A second single, *French Girl/Green Rocky Road* (UNI 55001) was issued but gained insufficient airplay to launch the band nationally. After this they began to disintegrate, Keliehor departing in May 1967 and Hastings leaving soon afterwards for a brief spell with Buffalo Springfield prior to helping form Rhinoceros. Craig Tarwater (gtr), who later played on Arthur Lee's *Vindicator* album, and Tony Dey (drms) came in as replacements. The group finally disbanded in 1968 and sadly, MacAllister died in 1969 after doing session work for LA bluesmen. Also in 1969 Keliehor and Lalor formed a new group, Popcorn, which later changed their name to Bodine and released an album. Tarwater, who had previously played with **The Other Half** went on to play with Buddy Miles.

The Psycho album, which is recommended, includes both sides of their two singles and a live recording of *Canteloupe Island* at the Eagles Auditorium, Seattle in October 1967 and of *Queen Jane Approximately* at the Whiskey A Go Go in November 1966. An important psychedelic folk-rock band, **The Daily Flash** deserved greater recognition.

Danny and the Escorts

From El Paso in New Mexico, this band's offering *You Need Love* on *Pebbles Vol. 5* is an above average punker, originally issued on the Coronado label.

The David

Personnel:	WARREN HANSEN	A
	TIM HARRISON	A
	CHUCK SPIETH	A
	MARK BIRD	A

ALBUM: 1(A) ANOTHER DAY, ANOTHER LIFETIME
(VMC V 124) 1967 R2

The David made an interest album which has now become a collector's item. The title track blends eastern, chantlike overtones with western orchestrational motifs. Other tracks are often characterised by driving rhythms played alongside oddly spaced melody lines. Much of the material - which was all written and composed by Warren Hansen - is heavily orchestrated. Hansen also invented an instrument, which he called the Plasmatar, to provide the vibrant rasp on one track *Mirrors of Wood*, which also contains some fine fuzztone. The final track *Of Our Other Days* had considerable commercial potential with a calypso-style melody and hypnotic beat.

One of the album cuts, *I'm Not Alone* is featured on *Boulders Vol. 6*, along with a non-LP cut *Forty Miles*.

Day Blindness

Personnel:	DAVE MITCHELL	vcls,drms	A
	GARY PIHL	vcls,gtr	A
	FELIX BRIA	vcls,bs,organ	A

ALBUM: 1(A) DAY BLINDNESS (Studio 10 DBX 101) 1969 R2

The above is an unexceptional San Francisco studio album, with some competent organ work, but little else to distinguish it, save possibly the final and longest track *Holy Land* - an attempt to sound like **The Door's,** *The End*. Two other tracks *House And A Dog/ Middle Class Lament* were issued as a single (Studio 10 2494).

Debris

Personnel:	CHARLES (POISON) IVEY	syn	A
	JOHNNY GREGG	drms,vcls	A
	O. POWERS (RECTOMO)	vibraharp	A
	(RICHARD DAVIS	sax,organ)	A
	(DIRK E ROWNTREE	perc)	A

ALBUM: 1(A) STATIC DISPOSAL
(Static Disposal PIG0000) 1976 R2

The band were apparently high on acid when they recorded this, so unsurprisingly the result is pretty demented psychedelia. Modulators and synthesizers, a vibraharp and more are utilised to good effect. Indeed the album is full of sound effects and echoes.

All the material is written and arranged by Ivey and Powers. The album was pressed in Oklahoma and many psych heads will want it in their collection.

December's Children

Personnel:	CRAIG BALZER	gtr,keyb'ds,vcls	A
	BRUCE BALZER	gtr	A
	BILL PETTI	bs,vcls	A
	ALICE POPOVIC	vcls	A
	RON PAPALEO	drms,percsn	A

ALBUM: 1(A) DECEMBER'S CHILDREN (Mainstream 6128) 1968 R1

From Cleveland, Ohio and based around the Balzer brothers who later played with Ambleside Circus, an early 70's power pop band and Windfall.

The above album, which was recorded in Miami is not outstanding. The band's sound was characterized by the vocal harmonies of Craig Balzer, Petti and Popovic and some competent guitar work. *Livin (Way Too Fast)*, which captures Alice Popovic's vocals at their most poignant, and the opener *Triology*, which displays the band's harmonies to best effect are arguably the best tracks.

The Deep

ALBUM: PSYCHEDELIC MOODS OF THE DEEP
(Cameo Parkway 7051) 196? R3

The album, which is an extremely rare and quite costly collectors' item, is shrouded in total mystery. It was produced by Mark Barkan and Rusty Evans. Indeed it seems quite feasible to suppose that they played on it. Both were also involved in Freak Scene whose album *Psychedelic Psoul* (CBS 9456) 1968 is virtually a second **Deep** LP.

Deep tracks are also featured on two compilation albums - *Color Dreams* on the *Gathering of Tribe* and *Trip 76* on *Echoes In Time*.Their album is very strange, full of weird sound effects, haunting vocals and acid-soaked lyrics. It is based on a psychedelic folk format. Some, such as *Color Dreams* and *Your Choice To Choose*, sound very **Seeds**-like. Others, like *Shadows On The Wall* and *Wake Up and Find Me* are haunting acid ballads.

'Wake up and find me With dreams of liquid nights And never ending lights' (from *Wake Up and Find Me*).

Arguably the best two tracks are *Turned On* and *Psychedelic Moon* - which are both very odd. The album's recommended listening , and has recently been reissued (Cicadelic 977) 1987.

The Del-vetts

A Chicago band whose superb May 1966 single *Last Time Around* (Dunwich 125) (*Mindrocker Vol.2*) is really rousing featuring some superb guitar work and great vocals. However, when it didn't happen for **The Del-vetts** they changed their name to **Pride and Joy.** Their bassist/singer, Jack Burchell, later moved to Texas and played with Blood-rock.

Denims

This band issued a number of singles for Columbia Records in the mid-60's. Their first record reputedly extolled the virtues of Adler Socks. The flip to one of their 1965 releases is featured on *Mindrocker Vol. 7. I'm Your Man* is a high energy punker with a regular drum beat and some fine guitar runs. A later recording on *Pebbles Vol. 7, White Ship* illustrates the probable result of the band's experimentation with LSD. A trippy guitar intro. gives way to the following lyrics:-

'Let me take you on a trip,
A voyage upon a pure white ship,

Of pretty maids, set the costs
Informed me that the ship was boss,
When the waves destroyed the sea
The ship went down with all our sanity
Ride baby ride - so deep in my mind
Ride baby ride - leave reality behind
Oh No!'

(from *White Ship*)

Dave Diamond and the Higher Elevation

Dave Diamond was a Los Angeles disc jockey and his *Diamond Mine* featured on *Pebbles Vol.3*, is said to be an example of what his shows sounded like.

Dirty Filthy Mud

EP: DIRTY FILTHY MUD (Wortex) 1967 R3

This band has an amazin' track on the *Endless Journey Vol.3* compilation entitled *The Forest of Black*, which was originally issued on the above EP. It opens with an haunting psychedelic haze and is literally endowed with weird sound effects.

'I'm goin' to the sea shore to wash my brain
I'm goin' to the sea shore to wash my brain
I'll never come back here the same now
I'll never come back here the same now
What do I see in the sea
What do I see in the sea
There's me looking inside of me
There's me looking inside of me

(from *The Forest of Black*)

Dirty Wurds

A Chicago band whose screeching punk single *Why*, originally issued on the Marina label, can be heard on *Pebbles Vol.5*.

Don and The Goodtimes

Personnel:			
	PETE OULETTE	gtr	A
	DAVE CHILDS	bs	ABC
	DON GALLUCI	keyb'ds	ABCDEF
	BOB HOLDEN	drms	ABCDEF
	JIM VALLEY	gtr	B
	CHARLIE COE	gtr	CD
	JOEY NEWMAN	gtr	E
	RON OVERMAN	bs	DEF
	JEFF HAWKS	vcls,gtr	F

ALBUMS:
1 WHERE THE ACTION IS (Wand) 1965/6
2(F) SO GOOD (Epic) 1967

Although based in Los Angeles from 1966 until their demise in late 1968, this band were originally from Oregon where they were very much local favourites. In addition, to the above albums they also recorded numerous 45's. Nowadays, the most accessible source for their music is *The History of NW Rock* Vols. 1,2 & 4 and *Battle Of The Bands Vol. 2.*

Coe had formerly played with Paul Revere and The Raiders and Valley later joined them. Galluci, Newman and Hawks later joined Touch.

The Doors

Personnel:			
	JIM MORRISON	vcls,writer (till 1971)	A
	RAY MANZAREK	keyb'ds,vcls,bs,writer	AB
	ROBBIE KRIEGER	gtr	AB
	JOHN DENSMORE	drms	AB

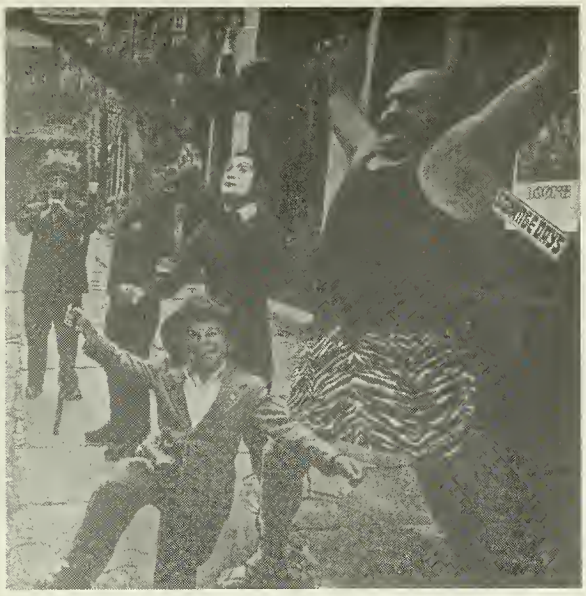
ALBUMS: (up to 1972)
1(A) THE DOORS (Elektra 74007) 1967
2(A) STRANGE DAYS (Elektra 74014) 1968
3(A) WAITING FOR THE SUN (Elektra 74024) 1968
4(A) THE SOFT PARADE (Elektra 75005) 1969
5(A) MORRISON HOTEL (Elektra 75007) 1970
6(A) ABSOLUTELY LIVE (Elektra 29002) dbl 1970
7(A) LA WOMAN (Elektra 75011) 1971
8(A) 13 (Elektra 74079) 1971
9(A) OTHER VOICES (Elektra 75017) 1971
10(A) WEIRD SCENES INSIDE THE GOLD MINE (Elektra 26001) 1971
11(B) FULL CIRCLE (Elektra 75038) 1972

NB. Numerous posthumous releases have appeared. Of particular interest may be the 1987 release *The Doors: Live at the Hollywood Bowl* (Elektra 960 741–1) which captures the band on stage on 5 July 1968.

The Doors more than any other band, broadened the appeal of 'acid rock' and carried it beyond the acid-heads and students to the wider teeny bopper audience. However, theirs was a different brand of 'acid' rock from **The Airplane**, less psychedelic and more surreal, their lyrics were concerned with the struggle against social repression and did not romanticise about the virtues of psychedelic drugs. Their significance in the evolution of rock is immense - to attend a **Doors** concert was to undergo a novel experience of rock theatre. On stage, Morrison, one of the late 60's leading sex symbols, was electrifying. Although some say he lacked a good singing voice, he was an artist of many moods who could shout loudly and furiously or sing softly and mysteriously.

The group formed in 1965 when Morrison, son of a US admiral met Ray Manzarek whilst studying at the UCLA. Morrison was more interested in poetry than music, but claimed to hear strange songs inside his head. It was Manzarek who encouraged him to get them down on tape. Manzarek persuaded Morrison to play in his own band, Rick and The Ravens and later he also recruited the other group members, Robby Krieger and John Densmore, from a group called The Psychedelic Rangers. Jim Morrison apparently chose the name **The Doors** from a line of William Blake: 'There are things that are known and things that are unknown, in between are the doors'. The inference of opening doors to new perception and discovery fitted well into the acid scene. They got their first gigs in small clubs along the Sunset Strip. The record companies showed little interest at first but eventually Elektra, then a small company who had made inroads into the rock market with another top LA band, **Love** offered them a contract after Arthur Lee had persuaded Jac Holtzman to go to hear the band. Their first single *Break On Through (To The Other Side) /End of the Night* (Elektra 45611) appeared to stem from Morrison's obsession with freedom which came from extensive reading of existentialist texts. At the time, however, it was widely understood to refer to a younger generation's struggle against repressive adult society. Their follow-up *Light My Fire/The Crystal Ship* (Elektra 45615), an edited single, also from their first album, was a rock masterpiece and shot to No 1 in the US. Probably the most fascinating track on the first LP, however, was *The End*, a long, semi-improvised tale of madness, patricide and incest. Their follow-up LP *Strange Days* was even more imaginative and equally bizarre, containing songs of mystery like *People Are Strange* as well as songs of rage and confusion like *When The Music's Over.* The former was their next US hit (Elektra 45621), reaching No 12, follow-up *Love Me Two Times/ Moonlight Drive*(Elektra 45624) later reached No 25.

Their reputation as a live band also grew from strength to strength. A **Doors** gig was not merely a rock concert but more a theatrical show. In their debut at the Fillmore West, for example, they opened the show third on the bill to The Young Rascals and **The Sopwith Camel**, but dominated the proceedings. In 1968 they embarked upon a successful European tour which included a memorable appearance at The Roundhouse in London. Although they were co-billed with **Jefferson Airplane**, they attracted practically all the publicity.



However, by 1969 the acid dream was fading and their third LP saw a change of direction, away from acid psychodramas towards areas of political concern - the stand out track *The Unknown Soldier* being a straight-forward political protest song. It was also issued as a single (Elektra 45628). Somewhat surprisingly, another track *Hello, I Love You* which sounded very much like The Kinks ' *All Day And All Of The Night* gave them another No 1 hit. (Elektra 45628).

Meanwhile, the pressures of rock stardom were beginning to tell on Morrison, who in the height of the acid explosion had taken LSD over 250 times, but was now fast becoming an alcoholic. He arrived increasingly late for concerts and, as the band played before increasingly younger audiences, every concert bordered on utter chaos. He had been arrested in New Haven, Connecticut, in December 1967 for using obscene language and starting a riot. But following an appear ance in Miami, in March of 1969, he was charged with lewd and lascivious behaviour, indecent exposure, open profanity and drunkenness, although in the subsequent court case he was found guilty of only profanity and this was the subject of an appeal at the time of his death. In the short-term, the result of his arrest on the group was catastrophic; venues were cancelled at Jacksonville, Dallas, Pittsburgh, Providence and Syracuse - indeed they were banned nearly everywhere. More ominously, perhaps, many city radio stations removed their songs from playlists. Gradually as things simmered down they got gigs again, although on Morrison's insistence they cut down on their live performances. Their two new albums of this era *Morrison Hotel* and *LA Woman* were both highly acclaimed. Gone was the rage and confusion of their 'acid' days, in its place was fine relaxed music which has proved more durable over time. Indeed, *Riders On The Storm*, a single from the *LA Woman* album, has proved their most successful latterday song and provided them with another Transatlantic hit.

By now, however, Morrison, was much worse for over-indulgence in life and alcohol, and quit the band to spend a few months in Paris with his wife, Pamela. He would never return to the States. Much mystery surrounds his death on 3 July 1971, which was officially attributed to a heart attack in his bath. But only his wife and the doctor who issued his death certificate saw his body, and no autopsy was conducted. The Parisians preferred to believe that he had OD'd on heroin (many of the clubs he frequented were junkie haunts). Admittedly, a bath tub is often the first place heroin victims are placed to resuscitate them, although Morrison was known to have a fear of hypodermic needles and his wife kept her own heroin habit a secret from him. It is, however, more probable that he may have snorted a lethal dose of the drug. Alternatively, there are those who believe he staged his own death to escape the pressures of public life which were clearly taking their toll. Only Pamela could have known the truth, and she outlived him by just three years, dying herself from a heroin overdose in May 1974. Essentially, of course, he followed the line of rock stars who died from self-abuse - indeed, a young death was almost inevitable from the time he attained stardom.

The group made two further albums, *Other Voices* and *Full Circle*, before parting, and Manzarek launched a solo career whilst Densmore and Krieger formed The Butts Band.

The Dovers

A Beatles-influenced combo whose distinctive vocal sound on *She's Gone* and *What Am I Going To Do* can be heard on *Pebbles Vol.2.* They have another offering of a similar ilk, *She's Not Just Anybody* on *(Pebbles Vol.7)*, which features some nice guitar work.

Dragonfly

ALBUM: 1 DRAGONFLY (Megaphone 1202) 1970 R1

The above album by this Californian band is superb, full of driving rhythms and excellent psychedelic guitar. Its easy to see why copies of this collectors' item now change hands for a fair bit. My personal favourites were *I Feel It*, *Potrait Of Youth* and the spacey *Miles Away*, although its difficult to single out tracks as such a high standard is maintained throughout.

The same outfit is thought to have put out an album for Megaphone under the name **Legend**, a couple of years earlier.

The Driving Stupid

This band were responsible for one of the acid punk classics *Horror Asparagus Stories/ The Reality Of (Air) Fried Borsk.* Although the A side is listed on the cover to *Pebbles Vol. 3*, it is omitted from the record. However, the flip had an out of key *I'm A Man* rhythm and lyrics like: 'You stand on the table Rugs creep up the legs Tiny green lobsters Throw spider eggs' (from *The Reality of (Air) Fried Borsk)* .

The Druids of Stonehenge

Personnel:	CARL HAUSER	lead gtr,vcls,keyb'ds	A
	DAVE BUDGE	vcls	A
	BILLY TRACY	gtrs	A
	TOM WORKMAN	bs	A
	STEVE TINDALL	drms,keyb'ds	A

ALBUM: 1(A) CREATION (Uni 73004) 1968 R1

This East Coast outfit reputedly included Elliot Randall on lead vocals at one time. Randall later played with **Sea Train** prior to forming Randall's Island in 1971, However, the line up for their sole album, which was produced by Jerry Goldstein, was that shown above. It's a fairly routine rock album, which includes cover versions of Jay Hawkin's *I Put A Spell On You* and Dylan's *It's All Over Now Baby Blue.* Not really worth searching for, but it has recently had a limited repress.

Earth Opera

Personnel:	PETER ROWAN	gtr,sax,vcls	AB
	DAVID GRISMAN	mandn,piano,sax,vcls	AB
	PAUL DILLON	drms,vcls,percsn,gtr	AB
	BILL STEVENSON	vibes,keyb'ds	A
	JOHN NAGY	bs,cello	AB

ALBUMS: 1(A) EARTH OPERA (Elektra 74016) 1968
2(B) THE GREAT AMERCIAN EAGLE TRADEGY (Elektra 74038) 1969 SC

NB 2 reissued in Edsel ED 215 (1987)

Another of the Boston wave of rock groups, **Earth Opera**, certainly possessed talent. However, they arrived on the scene a little too late to make a sustained impact.

Peter Rowan later played with **Seatrain** and David Grisman played on **The Grateful Dead's** *American Beauty.*

The Edge

Their only accessible recording *Seen Through The Eyes*, *Pebbles Vol. 7*, is a fairly lightweight piece of pop/psychedelia.

The Electric Prunes

Personnel:	JIM LOWE	vcl,gtr,auto harp,prcsn	AB
	KEN WILLIAMS	gtr	AB
	MARK TULIN	bs,keyb'ds	AB
	PRESTON RITTER	drms,prcsn	A
	'WEASEL' SPAGNOLA	vcl,gtr	AB
	JOHN HERREN	keyb'ds	C
	BRETT WADE	bs,vcls,flt	C
	RICHARD WHETSTONE	drm,gtr,vcls	C

	MARK KINCAID	gtr,vcls	C
	RON MORGAN	gtr	C

ALBUMS:
1(A) ELECTRIC PRUNES (I HAD TOO MUCH TO DREAM LAST NIGHT) (Reprise RLP 6248) 1967 SC
2(B) UNDERGROUND (Reprise RLP 6262) 1967 R1
3(C) MASS IN F MINOR (Reprise RLP 6275) 1967
4(C) RELEASE OF AN OATH (Reprise RLP 6316) 1968
5(D) JUST GOOD OLD ROCK AND ROLL (Reprise RSLP 6347) 1968
6(-) LONG DAYS FLIGHT (Edsel ED 179) 1986

NB. 3 later reissued by Midi. 6 is a best of compilation.

The Prunes originated from Seattle, but recorded in Los Angeles between 1965 and 1969. More commercially successful and classier than the average punk bands, they experimented with different types of music. Their first single *Ain't it Hard* (Reprise RS0473) was a brash punk number written by Roger and Terrye Tillison, members of folk-rock duo, Gypsy Trips. It was not a hit and was not issued in the UK but, along with the flip side *Little Olive* and both sides of their next single *(I had too much to dream last night/luvin')*, it appeared on a French EP (Reprise RVEP 60098) which is the rarest **Prunes** item. Their debut album provided two US hit singles: *I Had Too Much To Dream (Last Night)* (RS20532) and *Get Me To The World On Time* (RS20364). Both also

attracted airplay in the UK reaching Nos 49 and 42 respectively. The former, also featured as the first track on the *Nuggets* compilation, starts with a freaky fuzz-box intro - the brain child of their producer, Dave Hassinger. The lyrics and their sound were tailor-made for the druggy days of 1967. The latter was a driving, urgent rocker, superimposed on top of a culminating whistle sound. Also on the album and the B side to their second single, was *Are You Lovin' Me More (But Enjoying It Less)*which used echo-drumming techniques to good effect. Some of the other numbers like *Onie* and *Train For Tomorrow*, were a little more laid back, but still featured acid guitar work.

The second album, which was not issued in the UK, developed their psychedelic experience further. Although more consistent, with fine acid guitar work and effective drumming, it failed to maintain their stream of hits. Of particular note are the psychedelic rockers *The Great Banana Hoax, Long Day's Flight* (both unsuccessful singles),- the latter an UK only issue. *Children of Rain* and strange, more subtle tracks like *Wind-up Toys, Antique Doll* and *I Happen To Love You*. This was a fine album, and it is a pity the group didn't pursue this direction further. Also of note around this time is a non-LP single *Everybody Knows You're Not In Love/You've Never Had It Better* (RS00652). The B side is a fine dance number with a great psychedelic intro. It is included on the *Chainsaw* compilation.

Then backed by an additional orchestra of studio musicians, the band recorded one of the first rock operas, a mix of gregorian music and psychedelic pop with vocals in Latin, which was written, arranged and conducted by David Axelrod - a neo-classical musician. The opening track *Kyrie Eleison* is widely known and backed the acid trip in the cemetery scene of *Easy Rider*. This album was re-released by Midi in 1974. They made a further album in a similar vein before breaking up, although Dave Hassinger later attempted an unsuccessful comeback with the LP *Good Old Rock And Roll*, which contained none of the band's original members.

Long Day's Flight is featured on Vol. 1. of the *Garage Music For Psych Heads* compilation and *Ain't It Hard* is on *Sound Of The Sixties.*

The Electric Prunes were undoubtedly pioneers in experimentation with psychedelic and quasi-religious music. They certainly made some fine singles and had they not been overshadowed by San Francisco's own psychedelic sound may well have achieved wider recognition. Their first two albums, both reissued a few years ago, or alternatively the Edsel compilation are highly recommended. The band also did radio spots for Vox Wha- Wha pedals - the advert is included on *Pebbles Vol. 2.*

Electric Toilet

ALBUM: IN THE HANDS OF KARMA (Nasco 9004) 1970 R3
NB. Reissued as Psycho 8 (1983).

From Memphis, Tennessee, Dave Hall was a guitarist in this band, which split up when two of its members were killed in a car crash in July 1970.

The album is over-rated, although the reissue is probably worth purchasing if only for the inter-whirling organ and guitar, and the resultant psychedelic haze on its best track, *Within Your State Of Mind.*

Elizabeth

Personnel:	JIM DAHME	gtr,flt,vcls	A
	BOB PATTERSON	gtr,vcls	A
	STEVE BRUNO	bs,organ	A
	STEVE WEINGARTEN	lead gtrs	A
	HANK RANSOME	drms	A

ALBUM: 1(A) ELIZABETH (Vanguard VSD 6501) 1968

Originally from Philadephia, **Elizabeth** were based in New York, when they recorded the above album in 1968. Earlier, drummer Stewkie Antoni, who later played with the **Nazz,** had played with them. Ransome went onto play with Good God.

Endle St Cloud

This group included ex-**Lost and Found** member Peter Black and ex-Iguanas member Melinger. They released the final album in the International Artists series *Thank You All Very Much* (Int Art 12). Two tracks from this album were released as singles *Tell Me One More Time* and *She Wears It Like A Badge*. Later DF Potter joined the band which became known as Potter St Cloud . This line-up released one album entitled *Potter St Cloud* (Mediarts 417) 1971.

The Escapades

From the Memphis area, their *Tell No Lies* - a typical mid-60's punker - was issued on the XL and Arbel labels. It is included on *Pebbles Vol. 5. Mad, Mad, Mad*, another track of theirs, is included on *Gathering Of The Tribe.*

E-Types

Personnel:	CRAIG WILLIAMS	
	RANDY BARLOW	
	LARRY HOSFORD	
	RITCHIE HAYWARD	drms
	DALLAS TAYLOR	
	WARREN KLEIN	gtr

This San Jose garage band formed in 1966 and the same year they cut *I Can't Do It/Long Before* (Link E1,) which was later issued by Dot. Three further singles appeared in 1967,*She Moves Me/The Love Of The Love* (Sunburst 001),*Put The Clock Back On The Wall/4th Street* (Tower 325) and *Big City/Back To Me* (Uptown 754). The A side of the second is on the *Off The Wall* compilation, but most of this material appears on Eva's 1984 compilation, *The E-Types versus The Mystic Tide*(Eva 12037). Indeed the band were regulars at local *Battle Of The Band* competitions.

Euphoria

Personnel:	WILLIAM LINCOLN	A
	HAMILTON WESLEY WATT	A

ALBUM: 1(A) A GIFT FROM EUPHORIA (Capitol SKAO 363) 1969 SC

This little known two man band produced one amazingly varied album which explored various musical moods from country rock to psychedelia and is well worth a listen if one can obtain a copy. The band also issued one single in 1968 which included two tracks from the album *Hungry Women* and *No Me Tomorrow* (Mainstream 655).Both songs are also included on The Mainstream *Pot Of Flowers* album. One of its two members later underwent a sex change.

Everpresent Fullness

ALBUM: EVERPRESENT FULLNESS (White Whale 7132) 1970

According to Gleason's book, this band gigged in San Francisco around 1967. *Doin' A Number* is a fast moving R & B/rock instrumental, which can be heard on *Mindrocker Vol. 3.* They also recorded a least 3 45's for White Whale, some of which are not on the album.

The Evil 1

Their unexceptional *Love Conquers All* is on *Psychedelic Unknowns Vol.1.*

Exotics

Very obscure Texan band who released two singles *Come With Me* (Tad 2410) and *Queen of Shadows* (Tad 6701).

The Factory

Personnel:	LOWELL GEORGE	lead gtr	AB
	MARTIN KIBEY	bs	AB
	RITCHIE HAYWARD	drms	B
	DALLAS TAYLOR		A
	WARREN KLEIN	gtr	A

This group originated from Chicago, but soon moved to Los Angeles. They recorded a 45 for UNI *When I Was An Apple/Smile Let Your Love Begin.* They also reworked a Gene Vincent composition *High Blood Pressure* and by adding a screaming fuzztone guitar, turned it into a late 60's punker. This was originally released as USA 922, and is included on *Mindrocker Vol. 2.*

The band's main significance was that Kibey, Klein, Hayward and Taylor later played with **Fraternity Of Man** and the late Lowell George played with **The Mothers of Invention**, and achieved greater fame as an original member of Little Feat.

Faine Jade

ALBUM: INTROSPECTION - A FAINE JADE RECITAL
(RSVP 8001) 1968 R3
NB. Reissued as Psycho 13 (1983.)

Faine Jade was an East Coast solo artist who cut at least one single, *Love On A Candy Apple Day* (Providence), in addition to the above album, which contains two outstanding tracks *People Games Play* - complete with sounds of the jungle and the subtle *Cold Winter Sun Symphony In D Major.* Both tracks are also featured on *Endless Journey Vol. 2.* The remainder of the album is experimental, but not outstanding. His excellent psychedelic *It Ain't True* can be heard on *Acid Dreams, Pebbles Vol. 8* and *Mindrocker Vol. 5.*

Family

This was a group of studio musicians put together, in Chicago, by USA records staff producer, Bobby Whiteside. The resulting flower-pop single, *San Francisco Waits* (USA 894), successfully captures the Californian sunshine in its chorus and can be heard on *Mindrocker Vol. 2.*

Family Tree

Personnel:	BOB SEGARINI	gtr,vcls	AB
	BILL WHITTINGTON		AB
	NEWMAN DAVIS		A
	MIKE OLSEN (LEE MICHAELS)		A
	MIKE DURE		B
	VAN SLATTER		B

ALBUM: 1(B) MISS BUTTERS (RCA LSP 3955) 1968

This band was formed in late 1965. 1966 saw **Family Tree** become one of the 'first generation' San Francisco groups. *Mindrocker Vol. 8* features their single released that Summer, *Prince of Dreams* (Mira 228) - a folk rocker notable for strong vocals and a prominent harp. The flip side *Live You Own Life* merges folk rock with Merseyrock. After this Mira release, which was a minor hit in Northern California, the group were offered a recording contract by RCA and made the above-mentioned concept album which was rather ahead of its time and Beatlesque in influence. It did not sell. Segarini later recorded a series of solo albums in the late 70's.

Fantastic Zoo

Don Cameron and Erik Karl were the creative force behind this band which originated from Colorado and were originally known as The Fogcutters. They became known as **Fantastic Zoo** when the original band broke up and Cameron and Karl moved to Los Angeles in 1966, where they cut a debut single *Midnight Snack* in the October of that year. Their lead singer's distinctive voice and bizarre lyrics stand them aside from atypical psychedelic bands of the era.

Their best song was the excellent *Light Show* (the only psychedelic record I know of dealing with one of psychedelia's best known attributes), released in February 1967 as Double Shot (109). This can be heard on both *Mindrocker Vol. 6* and *Highs In The Mid-60's Vol.3.* It is an excellent example of well-crafted, laid-back, subtle psychedelia.

Mindrocker Vol.8 features *This Calls For A Celebration*, which was the B side to *Midnight Snack* (Double Shot 105) and in a similar mode to, though not as good as, *Light Show.*

Fapardokly

Personnel:				
		MERRELL FANKHAUSER	gtr	A
		BILL DODD	lead gtr	A
		JOHN OLIVER	bs	A
		DICK LEE	drms	A
ALBUM:	1(A)	FAPARDOKLY (ULP 2250) 1966		R5
		NB. Reissued as Psycho 5 (1983)		
		5 Hours Back Tock 003 (1987)		

The above album was issued around 1966/67, during which time the band played in Lancaster, California. It includes material recorded on 45's with Fankhauser's previous band, The Exiles, which by the time of the album's release was patchy and rather dated. The remainder of the album consists of folk rock and soft psychedelia. Examples of the latter are the mysterious *Gone To Pot* and *No Retreat*, which also appear on *Echoes In Time Vol. 1*. The **Fapardokly** album remains extremely sought after.

Faun

Personnel:				
		JAMES TRUMBO	vcls,keyb'ds	A
		LYNN CHATWIN	vcls	A
		ROSS VALLORY	bs	A
		GEORGE TICKNER	gtrs	A
		ROYAL MARTIN		A
		DON BANDUCCI		A
ALBUM:	1(A)	FAUN (GreGar GG 70000) 1968		R2

A San Francisco Band, which strangely enough is not mentioned in Gleason's excellent book on 'The Jefferson Airplane and the San Francisco Sound'. Indeed some of the personnel may have come from Northern California. Vallory and Tickner had both previously played with **Frumious Bandersnatch** and Vallory later went onto play with **The Steve Miller Band** and Journey. Trumbo had previously been a solo artist and returned to this pursuit after **Faun's** demise. GreGar also issued one 45 from 1, *I Asked My Mother/Better Dig What You Find* (GreGar 7000). The album which is recommended, contains many diverse rock styles. The case for **Faun's** inclusion here is marginal.

Federal Duck

ALBUM: FEDERAL DUCK (Musicor MS 3162) 1968

The sleeve to this record features a duck dressed as a federal agent. However, its contents are not greatly acclaimed!

Fe-Fi-Four Plus 2

This amazingly-named band released a single on Lance Records, based in Albuquerque, New Mexico, entitled *I Wanna Come Back (From The World Of LSD)*. Characterised by typical acid punk lyrics and screeching guitar this single is something of a classic and included on *Pebbles Vol. 5*. Nobody really knows what became of the band after this single!

Felicity

Personnel:		
	MIKE BOWDEN	bs
	RICHARD BOWDEN	gtr
	DON HENLEY	drms
	JIM ED NORMAN	organ

This band, which recorded in Texas, was originally called the Speeds, and later became known as Shiloh, featured Don Henley, who later played with the Eagles, while the Bowden brothers went on to back Linda Ronstadt. Their recording *Hurtin'/I'll Try It* (Wilson 101) featured on *Mindrocker Vol. 6*, is characterized by gospel-style organ and powerful vocals. As Shiloh they later issued an album on the Amos label.

Felt

Personnel:				
		MIKE JACKSON	gtrs	A
		MIKE NEEL	drms	A
		TOMMY GILSTRAP	bs	A
		STAN LEE	gtrs	A
		ALLAN DALRYMPLE	keyb'ds	A
ALBUMS:	1(A)	FELT (Nasco 9006) 1971		R3

Felt came from Alabama. Their album, which is full of good guitar work and fine vocals, has become a very rare collectors' item.

Lawrence Ferlinghetti

ALBUM: FERLINGHETTI (aka TYRANNUS NIX)
(Fantasy 7014) 1969

Ferlinghetti was a San Francisco poet, who owns the City Lights bookstall. The whole of side 2 is taken up by one track *Tyrannus Nix* - a narrative attack on ex-President Nixon, before his dramatic fall from grace. On other tracks Ferlinghetti is accompanied by either the sitar or guitar. An unusual, but tedious album.

Fever Tree

Personnel:				
		DENNIS KELLER	vcls	A
		JOHN TUTTLE	percsn.	A
		E E WOLFE	bs	A
		ROB LANDES	Keyb'ds,flte,cello,hrmnca	A
		MICHAEL	gtr	A
ALBUMS:	1(A)	FEVER TREE (Uni 73024) 1968		
	2(A)	ANOTHER TIME, ANOTHER PLACE (Uni 73040) 1968		
	3(A)	CREATION (Uni 73067) 1969		
	4(A)	FOR SALE (Amplex A 10113) 1970		

Fever Tree were originally known as Bostwick Vine, although no records were released under this name. Later as **Fever Tree** they issued two 45's on Mainstream, *Hey Mister* and *Girl, Oh Girl (Don't Push Me)* - neither took off. They then signed to Uni and their debut single *San Francisco Girls* (Uni 55060) was a US hit in 1968. This is also featured on the compilation 21 *Kilt Goldens Vol. 2* and on their debut album which captured the psychedelic mood of the times, particularly on side I. Side 2 contained the group's interpretation of Lennon-McCartney's *Daytripper/ We Can Work It Out* and Neil Young's *Nowadays Clancy Can't Even Sing* which they also released as a single in 1969. It also captures the group in a more mellow mood in *Unlock My Door* and *Come With Me (Rainsong)* which was the flip side to *San Francisco Girls*. Later the band modified its musical style, and Alan Price's rock and roll number *I Put A Spell On You* (Ampex 11028), and The Stones' *She Comes In Colours* (Ampex 11013), were among their later singles. Their version of *Hey Joe* is on *Boulders Vol. 8*.

A 1986 LP *San Francisco Girls* (See For Miles SEE71) includes all of the band's first LP and three tracks from the second.

W.C. Fields Memorial Electric String Band

This Los Angeles band are thought to have recorded the first version of *I'm Not Your Stepping Stone*, which is featured on *Highs In the Mid-60's Vol. 2.* However, perhaps their most successful number was *Hippy Elevator Operator*, which demonstrated the band's commercial aspirations and underground pretensions. This can be heard on *Boulders Vol. 3.*

Fifth Order

An Ohio band who played a form of folk rock with a strong Merseybeat influence. Their best offering is *Today (I Got A Letter)*, originally issued by Laurie and now available on *Mindrocker Vol.3.* But *Goin' Too Far*, a punkier number, can also be heard on *Boulders Vol.1.*

Fifty Foot Hose

Personnel:			
	CORK MARCHESCHI	various electronic effects	A
	DAVID BLOSSOM	gtr,piano,thumb piano	A
	LARRY EVANS	gtr,vcls	A
	KIM KIMSEY	drms,percsn	A
	TERRY HANSLEY	electric bs	A
	NANCY BLOSSOM	vcls	A

ALBUM: 1(A) COULDRON (Limelight 86062) 1968 R1

Fifty Foot Hose was essentially a studio group which produced one psychedelic album utilising just about every music-making electronic device available at the time. Audio generators, echodette, squeaky box, siren, ringing oscillator circuits, theremin - the list is almost endless. Their other main asset was Nancy Blossom, a vocalist with a beautifully clear voice which begs comparison with Dorothy Moscowitz, the vocalist with another pioneering electronic band, **The United States of America**. The album is recommended. Kimsey later played with the Hoodoo Rhythm Devils.

Filet Of Soul

ALBUM: FREEDOM (Monoquid Squid) 197? R3

An album which is reputed to contain a few flashes of brilliance from this Chicago outfit, who were heavily into **Hendrix**-style guitar work. The remainder is poppy and gospel influenced.

Finchley Boys

Personnel:			
	GARRET OOSTDYK	gtr	A
	GEORGE FABER	vcls,harp	A
	J. MICHAEL POWERS	drms,percsn	A
	TABE	bs	A

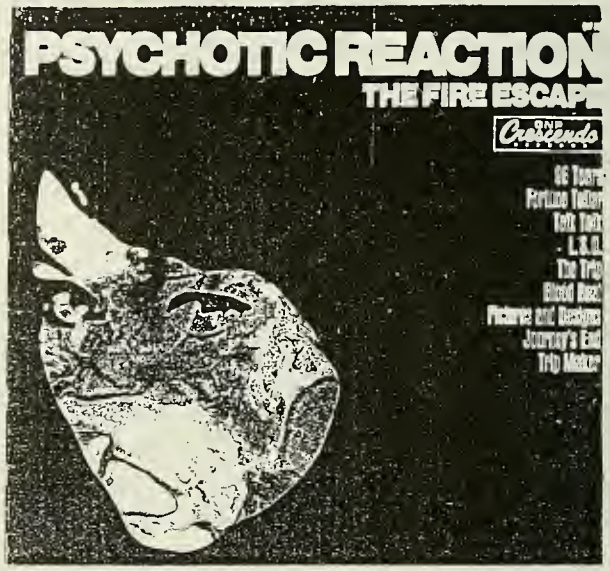
ALBUM: 1(A) EVERLASTING TRIBUTE (Golden Throat) 1969 R3
NB. Reissued plus session material as *Practice Sessions* (Eva 12033) 1983

Formed in 1968, this Chicago-based band's album was very hard to obtain, prior to its reissue in 1983. The reissue includes three additional tracks. The best tracks on the Eva reissue are the band's interesting version of Ray Davies' *I'm Not Like Everybody Else* (*Endless Journey Vol. 1*), and *It All Ends*, (*Endless Journey Vol. 2*), arguably their best offering. If you have these compilations, don't bother with the album unless you're an electric blues fan, for as one might expect from a Chicago band of this era, the remaining material is very bluesy.

The Fire Escape

ALBUM: PSYCHOTIC REACTION (GNP Crescendo 2034) 1967

An obscure punk band from the San Francisco area, **The Fire Escape**'s sole album, produced by Hank Levine, included competent versions of such punk classics at *96 Tears*, *Talk, Talk*, *The Trip* and, of course, the title track *Psychotic Reaction*, which the record company misspelt on the album cover! It is rumoured, but not proved that Sky Saxon and Kim Fowley played on this album. Like so many bands of this ilk, their demise was as fast as their rise. **Fire Escape** have one cut, *Love Special Delivery*, on *Mindrocker Vol. 1.*



First Crow To The Moon

Personnel:		
	CHRIS STEIN	gtr,vcls
	SIMON SUMMERS	gtr,bs,vcls
	BARRY GOLMAN	gtr,bs,vcls
	JIM SAVAGE	vcls
	SONNY BOY	sax
	ALAN AVICK	gtr

This 1967 band's only known recording *Spend Your Life* (*Psychedelic Unknowns Vol.2*), is a good example of the influence of English artists like Hermans Hermits on American punk. Based in New York, they were also sometimes known as The Bootleggers. The pinnacle of their career was to once open for **The Velvet Underground.** Stein later played for The Stilettos and Magic Tramps before ending up in Blondie. Avick, reputedly an excellent guitarist, died young of leukaemia.

Firesign Theatre

Personnel:			
	PHIL PROCTOR		A
	PETER BERGMAN		A
	PHIL AUSTIN		A
	DAVID OSSMAN		A

ALBUMS:		
	1(A)	WAITING FOR THE ELECTRICIAN (Columbia 9518) 1968
	2(A)	HOW CAN YOU BE IN TWO PLACES AT ONCE WHEN YOU'RE NOWHERE AT ALL (Columbia 9884) 1970
	3(A)	DON'T CRUSH THAT DWARF HAND ME THE PLYERS (Columbia 30102) 1970
	4(A)	I THINK WE'RE ALL BOYS ON THIS BUS (Columbia 30737) 1971

This comedy outfit is probably worth mentioning because they owed much of their early success to the 'acid rock' period in that their lyrics exploited the way many American kids were spending their time getting stoned to well-crafted rock albums. However, their

repertoire extended well beyond acid humour to poignant political comment and slapstick comedy, for example. Their debut album dedicated one side to a series of sketches dealing with the fate of the American Indian. Although their records are worth investigating, their best work in this period is considered to have been for TV,*(I'm Sorry I'll Read That Again).*

Firesign Theatre have continued to issue a plethora of albums throughout the 70's and 80's. Austin and Ossman have both recorded solo comedy albums. They've also recently recorded a video.

The Five Americans

ALBUMS:	1	I SEE THE LIGHT (HBR 9503) 1966 (Mono 8503)	R1
	2	WESTERN UNION (Abnak 2067) 1967 (Mono 1967)	SC
	3	PROGRESSIONS (Abnak 2069) 1967	
	4	NOW AND THEN (dbl) (Abnak 2071) 1969	

NB. 2 Reissued as Eva 12050 (1985)

The second album includes their three main hits, along with covers of Stevie Winwood's *Gimme Me Some Lovin'*, Screaming Jay Hawkin's *I Put A Spell On You*, and Roger Miller's *Husbands and Wives*. Essentially a pleasant pop/rock band, who were nothing special but of interest to some collectors.

After a few singles on independent labels, this Texan group finally made the US charts in 1966 with *I See The Light*, (HBR 4541) (No 26), the title track of their debut album which successfully merged rock, R & B and ballads. The follow-up album provided two further US hits *Western Union* (Abnak 118) (No 5) and *Sound of Love* (Abnak 120) (No 36), in 1967. Both received a fair degree of airplay in the UK and the former was covered here by The Searchers, but did not chart.

The Five Canadians

Another obscure Texan group who issued just three singles. The first *Writing On The Wall* (Domar 1120) is unique for its unusual organ intro and is included on *Pebbles Vol. 5*. The second was a rehash of The Animals' hit *House Of The Rising Sun*. (Domar 1121).

Flat Earth Society

Personnel:		PHIL DUBUQUE	gtr,vcls	A
		RICK DOYLE	lead gtr	A
		JACK KERIVAN	keyb'ds,vcls	A
		PAUL CARTER	bs,vcls	A
		CURT GIRARD	drms	A
ALBUM:	1(A)	WALEECO (Fleetwood) 1968		R3

NB. Reissued as Psycho 17 (1983)

Hailing from Boston, **Flat Earth Society** were notable for their crispy, clear vocal sound. Their most commercial offering *Feelin' Much Better* is included on *Endless Journey 2*.

Most of the material on the album was written by Kerivan, the only non-original is their slow melodic version of *Midnight Hour*. It covers quite a wide rock spectrum with good-time (*I'm So Happy*), folk (*When You're There* and *The Prelude For Town Monk*), hard rock (*Four & Twenty Miles* and *Shadows*), as well as psychedelia. But each track has the bands own style about it. Aside from *Feelin' Much Better*, the best tracks are arguably on the second side of the album. *Dark Street Downtown* has some haunting vocals superimposed upon swirling piano. *Portrait In Grey* is a haunting piano-oriented instrumental and *Satori*, a very strange psychedelic instrumental. The reissue is worth purchasing, although it probably imprudent to fork out for the original should you come across a copy.

Floating Bridge

Personnel:		RICK DANGEL	lead gtrs	A
		JO JOHNANSEN	lead gtrs	A
		MICHAEL MARINELLI	drms	A
		JOE JOHNSON	bs	A
ALBUM:	1(A)	FLOATING BRIDGE (Vault 124) 1969		

NB. Issued as Liberty LBS 83271 in the U.K.

This Seattle outfit included Dangel from **The Wailers** and Johnansen later went onto play with Little Bill and the Blue Notes. Their album is guitar oriented and largely blues-based. It lacks consistency, but their medley of *Eight Miles High/Paint It Black* shows them at their most inventive. Liberty included the best track *Don't Mean A Thing*, on their compilation album *Son Of Gutbucket*.

The Flower Children

A Los Angeles band who came up with the raunchy garage R & B style offering *Mini-Skirt Blues* in early 1968, which has an effective drum and organ intro. This is featured on *Highs In The Mid-60's Vol. 3*.

The Floyd Dakil Four (*Combo*)

The debut single *Dance Franny Dance*, (Guyden 2111) by this Texan band, a competent rock'n'roll number, is included on *Pebbles Vol. 1* and was a regional hit, getting airplay as far away as San Francisco. It had earlier been issued by Jetstar Records. Both versions were as by the **Floyd Dakil Combo**. Follow-up *Bad Boy* (Earth 402) was also a good rocker. All their songs had a party time flavour to them. But despite two further singles *Kitty, Kitty* (Earth 403) and *You're The Kind Girl*, (Earth 404), they failed to break through nationally. One further 45 *Merry Christmas Baby /One Girl* (Pompeii 66687), was issued as by **Floyd Dakil**.

The Fool

Personnel:		SEEMON POSHIMA	A
		MARIJKE KOKER	A
		JOSJE LEEGER	A
		BARRY FINCH	A
ALBUM:	1(A)	THE FOOL (Mercury SR61178) 1968	SC

A group of four designers, whose credits included the exterior of The Beatles' Apple Boutique and various stage clothes and album sleeves. **The Fool** appeared on the front of their album, dressed in court jester outfits and carrying bagpipes and tambourines, which characterized their sound.

The opening track *Flying* is full of acid imagery:

'I'm flying around in a place that I found You can't see the sky, there's nothing around But yellows, blues, greens and gold...flying.' (from *Flying*)

Incidentally, the song has a most unusual intro that sounds rather like a recording of a space invaders' machine.

Their music was inventive and varied, featuring a wide range of instruments. The organ and chanting on one track *Voice On The Wind*, gave the song a strong religious flavour, culminating with a bagpipe solo, which leads into an uptempo number, *Rainbow Man*, which in turn gives way to the sad *Cry For Me*. The bagpipes emerge to the fore again in *No-one Will Ever Know* - the final track on Side 1. Another track *Lay It Down*, was released as a single, but lacked sufficient commercial appeal to be successful. The album was produced by Graham Nash, when he was still with The Hollies.

The Fort Mudge Memorial Dump

Personnel:	CAROLINE STRATTON		A
	DAN KEADY		A
	JAMES DEPTULA		A
	DAVE AMARAL		A
	RICHARD CLERICI		A
ALBUM:	1(A)	FORT MUDGE MEMORIAL DUMP (Mercury 61256) 1970	SC

The above album by this Boston band contains some good tracks. All the material was written by the band. *Mr. Man* and *Crystal Forms* both portray Stratton's vocals favourably and include some good guitar work. Others, such as *Actions Of A Man* and *What Good Is Spring?* find Caroline and the band in a mellower mood. Another track *Know Today* is an instrumental, although the record cover includes lyrics for it. However, overall the album does not maintain the standard set in its opening cuts.

Kim Fowley

ALBUMS: (up to 1972)	LOVE IS ALIVE AND WELL (Tower DT 5080) 1967
	BORN TO BE WILD (Imperial 12413) 1968
	OUTRAGEOUS (Imperial 12423) 1968
	GOOD CLEAN FUN (Imperial 12443) 1968
	IN THE UNDERGROUND (Not issued) 1968
	I'M BAD (Capitol ST 11075) 1972

The multi-talented Fowley - singer, producer and composer - was born in Los Angeles in 1942. Among the groups he wrote and produced for were The Jayhawks, B Bumble and the Stingers, The Innocents and The Hollywood Argyles. In the early 60's he was involved with The Rivingtons and Paul Revere and the Raiders.

He moved to England for a couple of years in 1965, working with the **The Soft Machine**, Cat Stevens, The Rockin' Berries, Dave Mason and Jim Capaldi, among others.

Upon his return to America he worked on the first **Mothers of Invention** album. He had an undeniable talent for novelty songs and uncomplicated teenage anthems. An example of the former was *The Trip*, which was very popular around LA in 1966 and was covered by **Godfrey and The Midniters**, among others. Later, *The Canyon People* which can be heard on *Highs In The Mid-60's Vol. 3*, captured him explaining to CBS news cameras, in the Summer of 1967, how 'the canyon people' had replaced the 'flower children' as America's hope for the future! In 1967 he also formed a home for bands which was used by **Sparrow**, Jim Morrison , and Rose Garden, among others. He continued to record albums throughout the 70's.

In recent years, he had confined his activities more to songwriting, publishing and talent spotting.

Frantic

Personnel:	KIM SHERMAN	gtrs	A
	PHIL HEAD	drms	A
	DAVID DAY	bs	A
	DENNIS DEVLIN	gtrs	A
	JIM HAAS	keyb'ds	A
	MAX BYFUGLIN	vcls	A
ALBUM:	1(A)	CONCEPTION (Lizard Records 20103) 196?	

Frantic are thought to come from Tennesee or Colorado. They later became known as Farm Band and issued four albums during the 70's:- The Farm Band (dbl) (Mantra) 1973, The Farm Band (Mantra) 1974, High On The Rim (Farm) 1975 and Up In Your Thing (Farm) 1976. The later album is credited to Stephen and The Farm Band.

Fraternity Of Man

Personnel:	RICHARD HAYWARD	drms,vcls	A
	ELLIOT INGBER	lead gtr	A
	WARREN KLEIN	gtr	A
	MARTIN KIBBEE	bs	A
	LARRY WAGNER	vcls,gtr	A
ALBUMS:	1(A)	FRATERNITY OF MAN (A.B.C. ABCS 647) 1968	
	2(A)	GET IT ON (Dot 25955) 1969	SC

This Los Angeles band grew out of **Factory** of which Kibbee, Hayward and Klein were members. **Factory** have one track *High Blood Pressure* on *Mindrocker Vol. 2.*

This band is probably best known for *Don't Bogart Me* on the soundtrack to *Easy Rider*. Ingber had previously played with **The Mothers of Invention** and later became Winged Eel Fingerling with **Captain Beefheart**. Hayward later played in Little Feat (Lowell George had guested on a couple of **The Fraternity of Man's** album tracks). Musically diverse, their albums are raw, but worth investigation.

Freeborne

Personnel:	NICK CASTOLN	gtr,keyb'ds,vcls recorder,cello	A
	DAVE CODD	recorder,harp percsn,vcls,bs	A
	MIKE SPIROS	keyb'ds,chimes trumpet,percsn	A
	LEW LIPSON	drms,percsn	A
	BOB MARGOLIN	lead gtrs	A
ALBUM:	1(A)	PEAK IMPRESSION (Monitor 607) 1967	R2

A Boston group whose lead guitarist, Bob Margolin, later played with the Johnny Winter Group.

Their sole album, recorded at CBS Studios in New York, is excellent - full of the acid imagery which typified the Bosstown sound in 1968. Almost every track is of interest. For example *Land Of Diana* has a compelling organ intro, *Visions Of My Own* some fine woodwind instrumentation and *Inside People* unusual fuzztone vocals and pleasing keyboards.

Friar Tuck

ALBUM:	PSYCHEDELIC GUITAR (Dot/Mercury MGZ1111/SR 61111) 1967	

This album was produced by Curt Boettcher and featured Mike Deasy. It was a studio-only project and is best avoided.

Froggie Beaver

Personnel:	JOHN TROIA	l/vcls	A
	JOHN FISCHER	vcls,gtr	A
	ED STASZKO	keyb'ds,vcls	A
	RICK BROWN	drms,vcls,percsn	A
ALBUM:	1(A)	FROM THE POND (Froggie Beaver 7310) 1973	R2

The band originated from Nebraska and their fine rock album was issued in the early 70's.

Frumious Bandersnatch

Personnel:	ROSS VALLORY	bc,vcls
	JIMMY WARNER	solo gtr,vcls
	BOB WINKELMAN	rhythm gtr,vcls
	JACKSON KING	drms,vcls
	DAVID DENNY	lead gtr,vcls

EP:LIMITED EDITION (Muggles Gramophone Works) 196? R3

Out of Oakland with another exotic name came **Frumious Bandersnatch**. Unfortunately, they never stayed together long enough to make an album but did release a limited edition EP on a small independent label. This contained three tracks *Heart To Cry/Misty Cloudy* and *Cheshire*. On the first of these, Warner, Winkelman and Denny put together some of the finest acid guitar playing to come out of San Francisco.

One would have loved to hear an album by this group. Apparently sufficient material was recorded for one, but it was never issued by Fantasy. Sadly, this EP is all we have to remember them by. Group members Winkelman, Denny, King and Vallory all later played at some time in **The Steve Miller Band**.

The Fugs

Personnel:	JOHN ANDERSON	bs,gtr	AB
	TULI KUPFERBERG	tamb,maracas	ABCD
	VINNY LEARY	gtr	AB
	ED SANDERS	tamb,maracas	AC
	PETE STAMPFEL	gtr,fiddle,hrmnca	A
	KEN WEAVER	drms	ABCD
	KEN PINE	gtr,vcls	BCD
	STEVE WEBER	gtr	AB
	DANNY KOOTCH	gtr	BC
	CHARLIE LARKEY	bs	BCD
	BOB MASON	drm	C
	JIM PEPPER	flte	D
	DAN HAMBURG	gtr	D

ALBUMS: (up to 1972)	1(A)	FIRST ALBUM (ESP 1018) 1965	
	2(A)	THE FUGS (ESP 1028) 1966	
	3(A)	VIRGIN FUGS (ESP 1038) 1966	SC
	4(B)	TENDERNESS JUNCTION (Reprise 6280) 1968	SC
	5(C)	IT CRAWLED INTO MY HAND HONEST (Reprise 6305) 1968	SC

Compilation:-

6(C) GOLDEN FILTH (Reprise 6396) 1968
7(D) THE BELLE OF AVENUE A (Reprise 6359) 1969

NB.5 reissued on Edsel XED 181 (1986) and 6 on ED 217 (1987)

The Fugs set out to shock people. They started in the mid-60's in New York's Greenwich Village as a group of poets who decided to sing. However, music was always of secondary importance to **The Fugs**, but it acted as a vehicle for their works and visuals, which concentrated on sex, drugs and politics.

Virgin Fugs is generally acknowledged as their best album. It was actually their second album, but when ESP refused to release it, *The Fugs* was recorded in its place. It contained such gems as *We're The Fugs*, *Hallucination Horrors*, *CIA Man* and *I Saw The Best Minds Of My Generation Rot*, which was written by Beat Poet Allen Ginsberg, who was for a time a member of the band. The lyrics to *We're The Fugs* are atypical of the taboo subjects they set out to deal with.

'We Hate War
We Love Sex
Twos or threes
Fours or Fives
LSD A dimethylatr'
(from *We're The Fugs*)

More vintage **Fugs** lyrics can be heard on *Hallucination Horrors*:-

'Benzedrine
Mescaline
Pot and LSD
I Need Aquamorphine
Hallucination Horrors is what I've got
Hallucination Horrors is what I've got'
(from *Hallucination Horrors*)

Both *Virgin Fugs* and *The First Album* featured **Holy Modal Rounders**, Ed Sanders and Peter Stampfel.

The Fugs' album had some tracks of interest. For example, their second album contained the satrical *Kill For Peace*, the druggy *Coming Down* and the ambitious, typically crude freakout *Virgin Forest*.

After *Virgin Fugs*, the band changed to the Transatlantic label and their fourth album contained *Out Demons Out*, the peace anthem later adopted by The Edgar Broughton Band.

Reprise's 1968 issue *Golden Filth* is a live compilation of the material on their three ESP albums. Although they are something of an acquired taste, no record collection is complete without at least one **Fugs** album.

The Fugs reformed for *Refuse To Be Burnt Out* (New Rose 56) 1985, which they recorded live at the Bottom Line, New York. It contains reworked and rewritten songs from the 60's plus new material. The new line-up contained Sanders and Kupferberg from the earlier line-up and newcomers Steve Taylor (gtr), Coby Batty (drms), Mark Kramer (bs), and Vin Leary (gtr).

The Galaxies IV

A New York group who issued singles for Mohawk, RCA and Veep among others. Their *Don't Loose Your Mind* - a psychout instrumental jam, featured on *Pebbles Vol.11*, is generally considered their best.

Gandalf

Personnel:	DAVY BAUER	drms	A
	BOB MULLER	bs	A
	PETE SANDO	gtrs	A
	FRANK HUBACH	keyb'ds	A

ALBUM: 1(A) GANDALF (Capitol ST 121) 1969 R2

The above-mentioned album is an excellent, but unfortunately rare, psychedelic album. Opening cut *Golden Earrings* was a beautiful relaxing number which culminated in a spacey climax. The album also contained sensitive covers of three Tim Hardin compositions including *Hang On To A Dream*, a lovely version of *Nature Boy* and some strange instrumentation in *Can You Travel In The Dark Alone*. Its a pity this group weren't around for longer, 'cos this was a fine collection of laid back, late night psychedelia.

Gandalf The Grey

ALBUM: THE GREY WIZARD AM I (Grey Wizard Records) (S) 7 1972 R5
NB. Reissued on Heyoka HEY 207 (1986)

Recorded in New York, this is guitar orientated rock with harmonious vocals and both a psychedelic and folksy taint although it lacks variety of mood. The reissue is recommended.

THE GREY WIZARD AM I

The Gentlemen

Little is known about this band, but they released a fine single *You Can't Be True* on the nationally distributed Vandan (8303) label. The B side, *It's A Cry'n Shame* is included on *Pebbles Vol.5*, and a typical example of Texan punk.

Gentle Reign

Personnel:	GALE GARNETT	vcls
	BRUCE HORIUCHI	lead gtr
	TONY HILL	keyb'ds
	MICHAEL ARAGON	drms
	(BOB FISCHER	bs)
	(DICK RUSMINI	gtr)
	(BOB INGRAM	gtr)

ALBUMS: 1 GENTLE REIGN (Vanguard) 1968
2 AN AUDIENCE WITH THE KING OF WANDS (Columbia) 1969
3 SAUSALITO HELIPORT (Columbia 9760) 1969

The above albums by this San Francisco-based band are reputedly an unsuccessful venture into psychedelia. Gale Garnett had earlier made three solo albums for RCA in the early 60's. The albums are not sought after by collectors.

Giant Crab

Personnel:	ERNIE OROSCO	vcls,gtr	A
	RAY OROSCO	bs,keyb'ds	A
	RUBEN OROSCO	bs,drms,sax	A
	DENNIS FRICIA	drms,horns	A
	KENNY FRICIA	keyb'ds,horns,vibes	A

ALBUMS: 1(A) A GIANT CRAB COMES FORTH (Uni 73037) 1968
2( ) COOL IT HELIOS (Uni 73057) 1969

Neither of **Giant Crab's** albums are sought after by collectors.

The Giant Sunflower

A Los Angeles band, whose *February Sunshine*, originally released on the Take Six label, but now included on *Highs In The Mid-60's Vol. 3*, typified the commercialism of flower-power pop in this era. The record was produced by Lou Adler and its professionalism and chord changes suggests it could be The Mamas and Papas recording under a psuedonym. They later recorded a second 45, *What's So Good About Goodbye/ Mark Twain* (Ode 104) and a third for Columbia.

Glass Family

Personnel:	RALPH PARRETT	gtrs	A
	DAVID CAPILOUTO	bs,keyb'ds	A
	GARY GREEN	drms,percsn	A

ALBUM: 1(A) AN ELECTRIC BAND (Warner Bros. 1776) 1967

This California outfit was also featured on the album *Freakout USA*, in 1967.

Glory

Personnel: LINDEN HUNDSON & FRIENDS

ALBUMS: A MEAT MUSIC SAMPLER (Texas Revolution 69) 1969 R1

Linden was an engineer at a Texan studio, who had at one time worked with Lelan Rodgers at International Artists records. He produced, engineered and sang on the album and one single *Holy Roller* with assistance from friends. The album notes are crazy and the whole exercise is very light-hearted. It is unfortunate only a few hundred copies of the album were pressed as it is reputed to contain some very good music.

Goldenrod

Personnel:	JERRY SCHEFF	bs	A
	TOXEY FRENCH	drms	A
	BEN BENAY	gtrs	A

ALBUM: 1(A) GOLDENROD (Chartmaker CS 91101) 1967 R3

NB.I reissued on Heyoka (HEY 205) 1985.

The above instrumental album is full of extended and improvised jamming by this Los Angeles-based trio. It only contained four tracks. They had some mystical titles, such as *Karmic Dream Sequences* and *Descent of the Cyclopeans*. The reissue is worth a listen, but I can't recommend you to fork out for the original. All three band members had earlier played with Ballroom who were a pre-**Millennium-Sagitarrius** band. All three became top LA session men. Scheff went on to play with **Millennium** and Benay appeared in Fun Zone in the 70's.

The Golden Dawn

Personnel:	GEORGE KINNEY	ucls	A
	BOBBY RECTOR	drms	A
	TOM RAMSEY	gtr	A
	BILL HALLMARK	bs	A
	JIMMY BIRD	gtr	A

ALBUM: 1(A) A POWER PLANT (International Artists No 4) 1967 R1

After **The Elevators** this was the best album released by International Artists. Lead vocalist George Kinney grew up in Austin, was a school mate of Roky Erickson and played with him in a band called The Fugitives for a short while. In early 1966 Kinney played in The Chelsea. **The Golden Dawn** was formed in 1967 and **The Elevators** introduced them to International Artists.

Meditation was a recurrent theme throughout the album, on *This Way Please*, for example, the lyrics state:

'Together we can find
a better state of mind
Just open up your eyes

Beyond your bodily likes
Another way, another day
For you and me to stay
You know you're not above me
But now you're thinking of me
You say you think it's really strange'

The quest for self-examination returns in *Starvation*, which is featured on the Radarscope 1978 EP:

'There comes a time of starvation
And it is true
If you believe in elevation
It will happen to you
You get to re-organise the channels of your thought
And leave behind just what you sought

You got to redefine yourself
If you wish to find
The crystal visions
Of an open mind
And it's easy, it's easy, it's easy
It's all so easy to do'
(from Starvation)

Two other tracks, My Time and *Every Day* are notable for some fine psychedelic instrumentation, while opening track *Evolution* has an unusual wind chime introduction. This is an excellent LP.

Grains Of Sand

An LA band who released three or four singles on independent labels. One of the best *Going Away Baby*, an uptempo rocker, is included on *Pebbles Vol. 1.*

Most of their material was atypical raw punk, sometimes with a folky flavour, but a more psychedelic approach is evident on *Golden Apples Of the Sun (Highs In The Mid-60's 3,)* the flip to the aforementioned cut. This featured some fine guitar work and culminated in a haze of confusion.

The Grateful Dead

Personnel:	JERRY GARCIA	gtr	ABCDE
	PHIL LESH	bs	ABCDE
	BOB WEIR	gtr	ABCDE
	RON 'PIGPEN' McKERNAN	harp,piano	ABCDE
	MICKEY HART	percsn	BC
	BILL KREUTZMAN	drms	ABCDE
	TOM CONSTANTEN	keyb'ds	B
	ROBERT HUNTER	lyrics	BCDE
	KEITH GODCHAUX	keyb'ds	E
	DONNA GODCHAUX	vcls	E
	MERLE SAUNDERS	keyb'ds	D

ALBUMS: (up to 1972)	1(A)	THE GRATEFUL DEAD (Warner Bros I689) 1967	
	2(B)	ANTHEM OF THE SUN (Warner Bros 1749) 1968	
	3(B)	AOXOMOXOA (Warner Bros 1790) 1969	
	(B)	LIVE/DEAD (Warner Bros 1830) 1970	
	5(B)	WORKINGMAN'S DEAD (Warner Bros 1869) 1970	
	6(C)	AMERICAN BEAUTY (Warner Bros 1893) 1970	
	7(A)	VINTAGE DEAD (Sunflower 5001) 1970	
	8(A)	HISTORIC DEAD (Sunflower 5004) 1971	
	9(D)	THE GRATEFUL DEAD (Warner Bros 1935) 1971	
	10(E)	EUROPE '72 (Warner Bros 3 x 2662) 1972 + 2 Fillmore tracks & Zabriskie Point	
Jerry Garcia Solo:		GARCIA (Warner Bros 2582) 1972	
Bob Weir Solo:		ACE (Warner Bros BS 2627) 1972	
Mickey Hart Solo:		ROLLING THUNDER (Warner Bros 2635) 1972	SC

NB I reissued on Edsel ED 221 (1987)

Along with **Jefferson Airplane**, **'The Dead'** were the other foremost San Francisco underground group and, apart from **The Steve Miller Band** are the only one still gigging today.

Jerry Garcia's first guitar was electric and his idol was Chuck Berry. He met Robert Hunter, their non-performing songwriter, at San Mateo Junior College, forming a bluegrass group with him called The Wildwood Boys. Earlier, Garcia had met Bob Weir and Ron McKeman (nicknamed Pigpen) while playing on the coffee house circuit in the Bay Area.

Pigpen and Bill Kreutzmann, who Garcia had also met when working in a music shop, were forming a rock group called The Zodiacs, The Wildwood Boys changed their name to The Hart Valley Drifters and starred at the 1963 Monterey folk festival.

Garcia's next group, Mother McCree's Uptown Jug Champions included Pigpen, Dawson and Bob Weir, they later changed their name first to The Asphalt Jungle Boys and then to The Warlocks. Kreutzmann replaced Dawson as the group's drummer and Phil Lesh was invited to play bass. This format played in Bill Graham's benefit concert for the Mime Troupe at the Fillmore.

The Warlocks had thus come from diverse musical backgrounds. Phil Lesh had a classical background, (violin and trumpet), Pigpen's father had been an R & B player and Bill Kreutzmann had been a jazz drummer. Garcia, himself, had played mainly bluegrass.

The Warlock's early music was rooted in the blues, but under the influence of acid (legal in California until 1966) their music became less conventional. They became the house band for Ken Kesey's Merry Prangsters and the Acid Freaks associated with them. This period is well-documented in Tom Wolfe's book, *The Electric Kool Aid Acid Test.* A bootleg does exist of The Warlocks' music, which was apparently recorded in Los Angeles in May 1965. The strange times in which The Warlocks operated suggested the need for a 'tripper' name and, after browsing through a dictionary one day, the band came up with **The Grateful Dead**. Their association with the Merry Prangsters soon diminished following Kesey's drug bust trial, conviction and his flight to Mexico. They soon became an important force in the new exciting San Francisco music scene.

The Grateful Dead played their first gig at Magoo's Pizza Parlour in June 1966. Soon they were playing all over town - the Matrix, the Avalon, the Fillmore - at all the major dance venues. They were, of course, the key attraction at Ken Kesey's Fair Day Trips Festival held at the Lonshoreman's Hall in January 1966. Despite the outrageous dress, the drugs and the light shows, the success of this festival was really due to the music. **The Dead** were now playing the long, trip-orientated instrumental sets for which they became renown. Such events helped their development as a community group, often playing around the city for free.

Their first recording *Don't Ease Me In/Stealin'* (Scorpio 201) was issued in 1966, by a subsidiary label of Fantasy Records. Apparently unexceptional, copies are now rare and change hands for in excess of £15 a copy. In the early 70's two albums - *Vintage Dead* (Sunflower 5001) 1970 and *Historic Dead* (Sunflower 5004) 1971, which were issued by Polydor in the UK - were released and contained material from this era in the group's history. They contain the band's interpretations of numbers such as *Dancing In The Street, Good Morning Little Schoolgirl* and *In The Midnight Hour.*

The publicity that events on the US West Coast were attracting led to a race among the major record companies to sign up all of the major West Coast bands. **The Dead** signed for Warner Brothers - in many ways an odd choice and, in retrospect, probably the wrong one for the band. Their first album was disappointing, both in comparison with their live shows and with the early offerings of their counterparts like **The Jefferson Airplane**,

Country Joe and the Fish and **The Steve Miller Band**. Its strongest track, *The Golden Road (To Unlimited Devotion)* was coupled with *Cream Puff War* on an US-only single (WB 7016) in 1967. This is now rare.

The album, which had been recorded in three days, sold badly and to make matters worse LSD was made illegal in California and the group was inevitably busted. The band was getting into debt too but Lenny, father of Mickey Hart, who had recently joined the group as its percussionist, now became its manager. Later in 1970 they would have to file an embezzlement charge against Lenny Hart and replace him with John MacIntyre.

Two more psychedelic albums followed - *Anthem Of The Sun* and *Aoxomoxoa*. The first typified the long instrumentally-orientated pieces they had been playing at the Acid Tests. *Born Cross Eyed* was taken from the album, backed with a non-LP track, *Dark Star* and issued as a single (WB 7186), which is also very rare. In America it was issued with a picture sleeve, although this was not a feature of UK copies. The former are now particularly sought after by **Grateful Dead** collectors.

Aoxomoxoa is particularly memorable for its cover. A disjointed album overall, it does contain some interesting experiments in psychedelia, such as *Rosemary* and a few quite strong tracks such as *St. Stephen*, *Mountains of the Moon* and *Dupree's Diamond Blues*. Evidently, **The Dead** were unhappy with both albums, and Phil Lesh remixed and re-edited both in the early 70's.

Once again, commercially and in comparison with the offerings of their West Coast counterparts, both *Anthem Of The Sun* and *Aoxomoxoa* were disappointing.

ANTHEM OF THE SUN

Almost inevitably recording success eluded them until they issued, *Live Dead*, a double LP, in 1970. This showed them at their best, performing long, predominately instrumental, improvised songs and included the legendary *Dark Star*, as well as *St. Stephen* and *Death Don't Have No Mercy*.

Eventually in 1970 they came up with two successful studio albums. The first, *Workingmen's Dead* contained a number of short, well-constructed acoustic country rock songs such as *Uncle John's Band* (also issued as a single), *Black Peter* and *Casey Jones*. The latter having a very catchy chorus:-

'Driving that train
High on cocaine
Casey Jones you'd better watch your speed
Trouble ahead, trouble behind
And you know that notion just caught my mind.....'
(from Casey Jones)

The follow-up *American Beauty* also contained a number of tight songs, including a love song *Sugar Magnolia* and the autobiographical *Truckin'*, which recounted the events of a year in which they had been busted again (this time in New Orleans) and had sacked their manager. They had also played their first European date at a festival near Newcastle-Under-Lyme in England. These three were the best of their early albums.

Prior to *American Beauty*, Constanten, who was into scientology, left the band to concentrate on his studies. Two of the albums stronger tracks *Truckin'* and *Sugar Magnolia* were issued as singles, (WB 7464 and 7667).

The following year a second 'live' double LP was issued. Warner Brother vetoed its original name *Skullfuck* and it became called simply *Grateful Dead*. This became their first album to go gold.

As a 'live' band they were now at the pinnacle of their achievement and in May/June of 1972 toured Europe again and issued a triple 'live' LP as a record of its finer moments. They played at the Bickershaw Festival outside a depressing mining town in the North of England. By the end of the first day the audience were wallowing in mud and thoroughly miserable. Yet gradually **The Dead's** music won them over and before long the audience was on its feet ecstatic.

The early 70's also saw the departure of Mickey Hart, perhaps embarrassed by his father's misappropriation of their finances. However, *Europe 72*, which was not one of their stronger live albums, did feature two new members, Keith Godchaux (keyb'ds) and Donna Godchaux (vcls), on record for the first time.

Upon their return to the States disaster struck. Pigpen, who had been living on a diet of little more than booze and berries had developed a serious liver disease and accompanied them on the '72 tour against doctor's advice. On 8th March 1973 he died of a stomach haemorrhage. Pigpen had been a key band member, but the group survived this blow and went on to record numerous albums throughout the 70's and into the 80's.

Jerry Garcia, Bob Weir, Robert Hunter and Mickey Hart all made solo albums during the 70's. Keith and Donna Godchaux also made an unsuccessful album in 1975, whilst, earlier in the same year, Phil Lesh combined with Ned Lagin to make *The Seastones* album. Keith Godchaux was killed in a car crash in the late 70's.

The Dead have certainly proved a durable outfit. Their 'laid-back' music lacked the urgency of **The Airplane**, but was sufficiently unique to secure a strong cult following. The secret of their success appears to have been their ability to adapt to the changing times and, as recently as September/October 1981 they were in England playing three nights to packed audiences at London's Rainbow Theatre. Of the numerous compilations of their material, *Skeletons From The Closet* originally issued by Warner Bros in 1979 and reissued on Thunderbolt THBL 018 in 1987, is a good introduction to their music from their early years.

The Great Society

Personnel:		GRACE SLICK	vcls,piano	AB
		DARBY SLICK	lead gtr	AB
		DAVID MINOR	rhythm gtr	AB
		PETER VANDEGIDER	bs	B
		JERRY SLICK	drms	AB
		BARD DU PONT	bs	A
ALBUMS:	1(B)	CONSPICUOUS ONLY IN ITS ABSENCE (Columbia/CBS 9624) 1968		SC
	2(B)	HOW IT WAS (Columbia/CBS 9702) 1968		
	3(B)	SOMEBODY TO LOVE (Harmony 30391) 1971		
	4(B)	COLLECTORS ITEM (reissue of lst & 2nd LP) (Columbia/CBS 30459) 1971 NB. 3 was a reissue of 1.		

One of the very first San Francisco underground groups, **The Great Society**, played in the first dance organised by The Family Dogg at The Longshoreman's Hall in 1965. Thereafter, they gigged regularly at the Fillmore, the Avalon, the Matrix and Mother's. The nucleus of the group were Grace, with her unique vocals, her husband, Darby, and his brother Jerry. They recorded a single for Tom Donahue's North Beach label *Someone To Love/Free Advice* (NB 1001). The first LP recorded live at the Matrix is of particu-

lar interest in that it contained early version of Darby's *Somebody To Love* and Grace's *White Rabbit* which **The Airplane** were later to transform into nationwide hits. However, the record company held back its release until after the group had split and Grace had become famous. In addition to *White Rabbit*, Grace also wrote three other songs on the album *Didn't Think So*, *Often As I May* and *Father Bruce* (a tribute to Lenny Bruce). However, the group never made it nationally and when the nucleus of the band resolved to set off for India to learn sitar music Grace was snapped up by **The Airplane** who then really began to develop. Her husband, Jerry joined another San Francisco band, The Final Solution.

2 and 4 were subsequently re issued, as was another single *Sally Go Round The Roses/ Didn't Think So*, (Columbia 44583). They also have two cuts on *San Francisco Roots*, (Vault 119) a 1968 compilation.

Growing Concern

Personnel:	RALPH WILLIAMS	drms	A
	PETE GUERINO	gtr,vcls	A
	RALPH TOMS	gtr	A
	JOHN PEDLEY	bs	A
	DAN PASSAGLIA	keyb'ds,vcls	A
	BONNIE MacDONALD	vcls	A
	MARY GARSTKI	vcls	A

ALBUM: 1(A) THE GROWING CONCERN (Mainstream S/6108) 1968 SC

The above psychedelic rock album is one of the better Mainstream issues.

Side 1 opens with *Hard Hard Year*, full of pleasant vocal harmonies and melodic guitar work. *Edge Of Time* is an uptempo number with great guitar work. *Tomorrow Has Been Cancelled* and *A Boy I Once Knew Well*, both feature harmonised vocals and some great acid guitar.

Side 2 relies more on covers. There's some great guitar playing in their version of *Mister You're A Better Man Than I* and in *Other Side Of Life* and they've an individual interpretation of Steve Still's *Sit Down I Think I Love You*.

Hamilton Streetcar

ALBUM: HAMILTON STREETCAR (Dot) 1968

This Los Angeles band released numerous 45's in the late 60's, including *Flash* and *Confusion/Your Own Comedown* on Lee Hazlewood's shortlived LHI label. *Highs In The Mid-60's 3*, features *Invisible People* which has a catchy organ intro, vocals of some commercial potential and some fine fuzztone guitar work. It was covered by the **The Slickee Boys** in 1983. Typical of the psychedelic era their recordings are worth investigation.

Harbinger Complex

Personnel:	J. HOCKSTAFF
	B. HOYLE III

A San Jose band between 1966-67, who produced two Mainstream singles which appeared as four tracks on Mainstream's 1968 *Pot Of Flowers* compilation:- *I Think I'm Down, My Dear and Kind Sir, When You Know You're In Love* and *Time To Kill. Pot Of Flowers* was also reissued as part of *Mindrocker 10. I Think I'm Down* was originally issued as Brent 7056.

Tim Hardin

ALBUMS: (up to 1972)
1 TIM HARDIN I (Verve 3004) 1966
2 TIM HARDIN II (Verve 3022) 1967
3 THIS IS TIM HARDIN (Atco 33210) 1967
4 LIVE IN CONCERT (Verve 3049) 1968
5 TIM HARDIN 4 (Verve 3064) 1969
6 SUITE FOR SUSAN MOORE AND DAMIAN (Columbia 9787) 1970
7 THE BEST OF TIM HARDIN (Verve 3078) 1970
8 BIRD ON A WIRE (Columbia 30551) 1970

NB. 1 and 2 repackaged as double album in 1974.

In many ways rather a sad figure, **Hardin** was born in Eugene, Oregon on 13 September 1940. He was a product of the early 60's Boston folk movement, after his discharge from the US marines in 1961, and sang in an emotive style that was more jazz and blues based than folky. Readers may find his work of interest. **Hardin** never achieved great commercial success but many of his songs were successfully covered by other performers. *If I Were A Carpenter* was covered by Bobby Darin, and a chart hit for Johnny Cash and Jane Carter and later The Four Tops. *Reason To Believe* was covered by Rod Stewart. *Hang On To A Dream* (Verve VS 1504) provided **Hardin** with his only UK hit, reaching No 50 in January 1967.

Later in 1974, **Hardin** moved to Britain and signed to GM to produce *Nine*. Although he intended to live permanently in the UK at first, he returned to America where he lived in comparative obscurity until his death on 29 December 1980.

Haymarket Square

Personnel:	MARK SWENSON	gtr	A
	ROBERT HOMA	bs	A
	JOHN KOWALSKI	drms	A
	GLORIA LAMBERT	vcls	A

ALBUM: 1(A) MAGIC LANTERN (Chaparral 201) 1968 R4

NB. Reissued on Osmose (1125) 1987

This Chicago band's album is notable for some catchy drumming and Lambert's powerful vocals. The music on the album was used to accompany the original Baron and Bailey Light Circus at the Museum of Contemporary Art in Chicago. Despite its reissue, original copies remain sought after.

The Head Shop

Personnel:	DREW	A
	JESSE	A
	JOE	A
	GEOFF	A
	DANNY	A

ALBUM: 1(A) THE HEAD SHOP (Epic BN 26476) 1969

The above is a most unusual and underrated album. Side 1, aside from an interesting version of *Sunny*, is notable for most unusual intros to all its songs, whilst side 2 is memorable for the invigorating *Prophecy* and the cosmic ending to the final track *Infinity*. Not an easy album to find, but recommended if you can do so.

The Headstones

Hailing from the Rio Grande Valley this band issued two good 'punk' singles on the Pharaoh label *Wish You Were Mine* (147) and *Bad Day Blues* (152). The latter starts with a heavy fuzztone riff which gives way to succato organ and later fine guitar work. Group leader Dave Williams then went on to form heavy rock group Seompi which was based in Austin in the early 70's. This line-up cut two singles, *Summer's Coming On Heavy* and *Almost In The Hole*. (Black Star 101 & 102).

The Heard

This Texas band recorded a superb version of **The Elevators'** *You're Gonna Miss Me*, with *Exit 9* on the flip, for One Way Records (001). Both sides are featured on *Flashback Vol. 4*. Their only other known recording *Stop It Baby* (*Pebbles Vol. 7*), is a pulsating punker which breaks down into a sort of jamming session.

Help

Personnel:		JACK MERRILL	gtrs,keyb'ds,vcls	A
		ROB ROCHAN	bs,vcls	A
		CHET McCRACKEN	drms,percsn,vcls	A
ALBUMS:	1(A)	SECOND COMING (Decca DL 75304) 1971		SC

A Californian band, which included drummer McCracken who had earlier played with The Evergreen Blueshoes and who later ended up with The Doobie Brothers. In addition to the album mentioned here, **Help** have one track *Do You Understand The Words* on *Endless Journey Vol. 2*.

Second Coming is an album for heavy rock fans. The outstanding track is *Do You Understand The Words* for its superb psychedelic guitar work and McCracken's heavy rock drumming. The remainder of the album, which contains all original compositions, is not up to that standard but contains some quite good heavy rock numbers, particularly, *All Day*, *Good Time Music* and *Hold On Child* on side 1. Surprisingly, they did not attain much commercial success.

H.M.S. Bounty

Personnel:		MERRELL FANKHAUSER	gtr,vcls	A
		BILL DODD	gtr	A
		JACK JORDAN		A
		LARRY MEYERS		A
ALBUM:	1(A)	THINGS (Shamley SS 701) 1968		SC
	NB.	Reissued on Time Stood Still TSSLP2 (1985)		

This brief Fankhauser project was based in Los Angeles in 1968, after he and Dodd had earlier played with **Fapardokly**.

This album, which was reissued in 1985 by Cherry Red's subsidiary, **Time Stood Still** is a melodic amalgam of both folk and acid rock. The latter being represented by the paranoid, *Lost In The City*, *Drivin' Sideways (On A One Way Street)*, with the vocalist recounting a bad trip and mystical numbers, like *Madame Silky* and *A Visit With Ashiya*. The album is full of hooks, harmonies and sound effects that were typical of the period. The re issue includes an additional track, *I'm Flying Home* - the B side from a 1969 45.

Fankhauser and Dodd both went onto form **Mu**, who also included Jeff Cotton, formerly of **Captain Beefheart**.

Fankhauser was one of the more interesting rock figures to emerge from Los Angeles in the late 60's. Moving to the West Coast from his birthplace of Louisville, Kentucky, he played with surfing outfits like The Sentinels and The Impacts and later with (Merrell and) The Exiles, prior to forming **Fapardokly**. **Mu** spent much of their time in Maui, Hawaii and were a pretty weird bunch. Fankhauser has also cut solo albums in 1976 and 1983, and 1985, which are well worth investigation.

Hobbits

Personnel:		TONY LUIZZA	A
		JIMMY CURTIS	A
		ZOK RUSSO	A
		HEATHER HEWITT	A
		GINI EASTWOOD	A
ALBUMS:	1(A)	DOWN TO MIDDLE EARTH (Decca DL 74920) 1967.	
	2(A)	MEN AND DOORS - THE HOBBITS COMMUNICATE (Decca 75009) 1968	

A New York City band. Curtis later went on to play with Bag.

The Hogs

Loose Lip Sync Ship, which appears on *Pebbles Vol. 3* was actually the flip side to a 45 *Blue Theme*. Both were recorded by **The Chocolate Watch Band**, using **The Hogs** as a pseudonym for contract reasons.

Randy Holden

ALBUM:		POPULATION II (Hobbit 5002)	R3

Chris Lockhead of **Kak** helped ex-**Blue Cheer** guitarist Randy Holden on the above album. It's an unexceptional effort and is not recommended, although it often changed hands for considerable sums prior to its recent reissue.

Holden will be better remembered as a member of **Blue Cheer** and prior to that played with **The Other Half**.

The Holy Modal Rounders

Personnel:		STEVE WEBER	vcls,gtr	A
		PETER STAMPFEL	vcls,banjo,fiddle	A
ALBUMS:	1(A)	THE HOLY MODAL ROUNDERS (Prestige 14031) 1964		
	2(A)	THE HOLY MODAL ROUNDERS 2 (Prestige 7401) 1964		
	3(A)	INDIAN WAR WHOOP (ESP 1068) 1967		SC
	4(A)	THE MORAY EELS EAT THE HOLY MODAL ROUNDERS (Elektra 74026) 1968		
	5(A)	GOOD TASTE IS TIMELESS (Metromedia MD 1039) 1971		
	6(A)	ALLEGED IN THEIR OWN TIME (Rounder 3004) 1975		
	7(A)	LAST ROUND (Adelphi AD 1030) 1978		
	8(A)	PETER STAMPFEL AND STEVE WEBER: THE ORIGINAL HOLY MODAL ROUNDERS (Rounder) 1981		

RELATED ALBUM BY MICHAEL HURLEY THE UNHOLY MODAL ROUNDERS AND JEFFREY FREDERICKS AND THE CLAMTONES - HAVE MOICY (Rounder 3010) 1975.

Included here on account of their cult following, **The Holy Modal Rounders** were in essence Steve Weber and Peter Stampfel. Born in Philadelphia in 1942 and raised in Bucks County, Pennsylvania, Weber's unique guitar style was an important aspect of their sound. Stampfel was born in Wauwautosa, Wisconsin in 1938. Prior to the **Round-**

ers, he had played fiddle in numerous other musical aggregates - such as MacGrundys Old Timey Wool Thumpers, The Strict Temperence String of Lower Delancey Street and The Temperal Worth High Steppers. In October 1962 whilst in New York, Stampfel played with Tiny Tim and Phil Ochs at a Greenwich Village Club called The Third Side. Stampfel and Weber met in New York in March 1963 and they started to gig as a duo at places like The Cafe Flamenco and The Playhouse Theatre under a series of bizarre names like the Total Quintessence Stomach Pumpers before chosing **The Holy Modal Rounders**. Their gigs were crazy and interesting. Their music, which included some original material, was a diverse collection of traditional and ethnic styles. They chose to record for Prestige in preference to Vanguard or Elektra (who were also interested) because Prestige's producer Paul Rothschild smoked dope!

Their first two albums for Prestige, which were later reissued by Fantasy, were a fine collection of their material at that time. The first, for example, included their own interpretations of traditional songs like *Give The Fiddler A Dram* and *Cuckoo*; innovative covers of *Blues In A Bottle* (originally recorded by Prince Albert Hunt's Texas Ramblers in the 1930's), and Charlie Poole's and The North Carolina's Ramblers' *Hesitation Blues*, as well as Weber's rehash of *Mr. Bass Man*, rewritten as *Mr. Spaceman*. Stampfel and Weber also appeared on the first two **Fugs** albums - they knew Ed Sanders from Greenwich Village. Stampfel also contributed to many local magazines and fanzines throughout his career.

However, in 1967 Stampfel put together a new band The Moray Eels which included Shepard, Tyler and Antonia (a long time friend of his). Sam Shepard was arguably one of America's best post-war playwrites and was also a film star, appearing in *The Right Stuff* and *Jessica*, for example. He also wrote the screenplay for *Zabriskie Point*. Later in the same year, Stampfel also united with Weber to record *Indian War Whoop*. Its a weird acid-folk album with no gaps between tracks and is not that good. Tyler did not play on this album and Lee Crabtree came in on keyboards.

Their 1968 album was made for Elektra in Los Angeles and included Californian bassist, John Wesley Annis. This, too, was a bit of a disaster and poorly produced. Indeed it took them a while to secure another recording contract, although eventually they wound up with Metromedia in 1971. The result *Good Taste Is Timeless* was a bit bland, although it had a few good cuts like *Spring of 65* and *Boobs A Lot*. It was disasterously re-mixed in New York by a group of stoned hippies who had not noticed that one of their speakers was malfunctioning. Metromedia went bust and further line-up changes were made.

The line-up for their 1975 album was Stampfel, Weber, Robin Remailly, Luke Faust (ex-**Insect Trust**), Richard Tyler, Dave Reich and Karen Dalton. This album, which contained good material and was well produced is recommended. In fact the album had been recorded two years ealier, but its release was delayed.

In the period that followed Stampfel formed The Hoochie Koochie Dream Band and then, in late 1974, The Unholy Modal Rounders, who together with friends recorded the *Have Moicy* album, which was one of their better efforts and superior to *Last Round*, which was actually recorded in 1976. A final Stampfel-Weber acoustic reunion album, which is more in the style of their first two Prestige albums, concluded the history of one of rock's most diverse and experimental bands.

The Hook

Personnel:		BOBBY ARLIN	gtr	AB
		BUDDY SKLAR	bs	AB
		DALE LOYALE	drms	B
		CRAIG BOYD	drms	A
		DENNY PROVISOR	organ	B
ALBUMS:	1(A)	WILL GRAB YOU (Uni 73023) 1968		
	2(B)	HOOKED (Uni 73038) 1968		

A Los Angeles band formed by Bobby Arlin after he quit **The Leaves**. Provisor had earlier been a solo artist and later went onto play with The Grassroots. The first album is hard rock with psychedelic undertones, the second is the more structured of the two - both are worth investigating.

Hot Poop

Personnel incl: THOMAS BURKE

ALBUM:		DOES THEIR OWN STUFF (Hot Poop 3072) 1967	SC

This Californian outfit's album is reputedly well-endowed with crazy psychedelia.

HP Lovecraft

Personnel:		GEORGE EDWARDS	gtr,bs,vcls	AB
		DAVE MICHAELS	keyb'ds,vcls	AB
		TONY CAVALLARI	lead gtr	AB
		JERRY McGEORGE	bs,vcls	A
		MICHAEL TEGZA	drms,percsn,vcls	AB
ALBUMS:	1(A)	HP LOVECRAFT 1 (Phillips BL 7830) 1967		SC
	2(B)	HP LOVECRAFT II (Phillips SBL 7872) 1968		SC

As **Lovecraft:** VALLEY OF THE MOON (Reprise 6419) 1969

This band originated from Chicago and recorded their debut album there (this has subsequently been re issued as *This Is HP Lovecraft* by Phillips). An album of different musical styles, this contained an excellent version of Dino Valente's hippie anthem *Let's Get Together*, and saw the group backed by a nine-piece orchestra. However, the standout track was *The White Ship* which included a recording of an 1811 ship's bell and has become something of a classic. Also of note was the dopey, sleepy number *I've Been Wrong Before*, for it gave a clear indication of the direction the band would follow on their second album, which was recorded after their move to Los Angeles. This was an improvement on their earlier effort and contained a fine version of *High Flying Bird*, a song recorded by many West Coast groups. The sleepiness of the tracks like *Spin, Spin, Spin, Electrallentando* and *Mobius Trip* was reminiscent of the second side of the *It's A Beautiful Day* album. Another track, *Blue Jack of Diamonds* had an unusual chiming intro, while *At The Mountains Of Madness* captures the band signing **Airplane**-like harmonies. This was reputedly the first album where all those involved in the recording were high on acid. Unfortunately, they failed to maintain the promise of this album and the subsequent release, *Valley of the Moon*, which only featured Tegza from the earlier line-ups, is dispensable.

The Human Beinz

Personnel:		RICHARD BELLEY	lead gtr	A
		TING MARKULIN	gtrs	A
		MEL PACHUTA	bs	A
		MIKE TATMAN	drms	A
ALBUMS:	1	HUMAN BEINZ/MAMMALS (Gateway GLP 3012) 1968		
	2(A)	NOBODY BUT ME (Capitol ST 2906) 1968		SC
	3(A)	EVOLUTION (Capitol ST 2926) 1968		R1

NB. 3 reissued on Decal(LIK5) 1987

Human Beinz came from Ohio. The Gateway album includes four cuts on Side 1 by **The Human Beinz**, a British influenced band who played Who and **Yardbirds'** covers which were second best to the originals. Their version of *My Generation* is featured on *Pebbles Vol. 8*, and shouldn't trouble The Who too much. Another of their cover versions of **The Yardbirds'** *Evil Hearted You* is on the *What A Way To Die* compilation.

The Human Expression

This **Seeds**-influenced Los Angeles psychedelic punk band cut two extremely rare and sought after singles on the Accent label, *Love At Psychedelic Velocity* and *Optical Sound*. The former can be heard on *Pebbles Vol. 10*, and the latter on *Echoes In Time. Highs In The Mid- 60's* includes one of their B sides - *Every Night*, a trippy punk ballad.

The Human Zoo

Personnel:		ROY YOUNG	vcls	A
		JIM CUNNINGHAM	vcls	A
		LARRY HANSON	gtrs,keyb'ds	A
		JOHN LUZADDER	gtr	A
		BOB DALRYMPLE	bs	A
		KIM VYDAREMY	drms	A
ALBUMS:	1(A)	THE HUMAN ZOO (Accent ACS 5055) 196?		R1

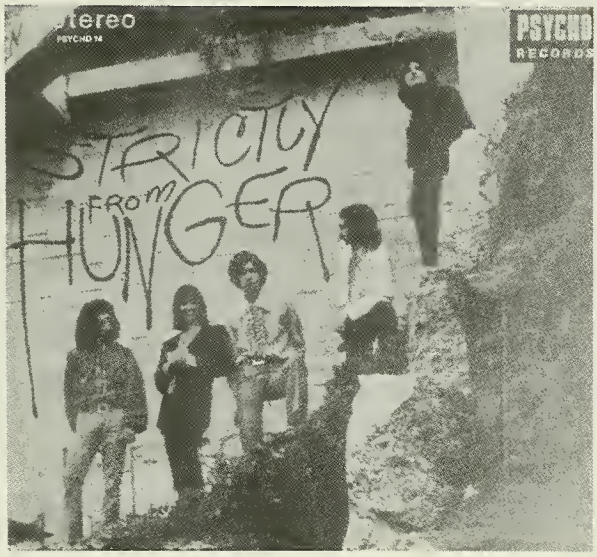
A Californian band, whose mediocre album is an amalgam of blues, goodtime and psychedelic influences. The haunting finale, *The Time Was Over*, is the best track.

Hunger

Personnel:		
	MIKE LANE	A
	MIKE PARKISON	A
	JOHN MORTON	A
	TOM TANORY	A
	STEVE HANSEN	A
	BILL DAFFERN	A

ALBUM: 1(A) STRICKLY FROM HUNGER (Public 1006) 1969 R3

NB. Reissued as Psycho 14 (1983)



This band originated in Portland, Oergon, but went to LA in an attempt to make it. There they released their first single, *Colors,* and the above-mentioned album, which is now a rare collectors' item. *Colors* is reissued on *Highs In The Mid-60's Vol. 3,* and recommended listening. Likewise is *Workshop*, another track from the album, and is on *Endless Journey Vol. 2.* These are its two strongest tracks, although *The Mind Machine* and *The Truth* on side 2 contain some good organ work. The sequence on side 1 is different to that on the record cover. As mentioned, the album was reissued by Psycho here in England in 1983, but this pressing is now deleted too. Overall, the album is overrated - not a bad effort, containing a couple of rather laboured instrumentals, its not worth the money copies of the original pressing change hands for.

Hysterics

A typical period punk band, from the San Bernardino/Riverside area of California, with two tracks, *Won't Get Far* and *Everything's There* on *Boulders Vol. 1.* The latter's the better of the two. The lyrics were typical of the period - about the vocalist's infatuation with his girlfriend who's left him for another man.

The Id

Personnel:		
	PAUL ARNOLD	A
	COLE	A
	ELIJAH	A
	+2	A

ALBUMS: 1(A) THE INNER SOUNDS OF THE ID (RCA Victor LSP 3805) 1967 SC

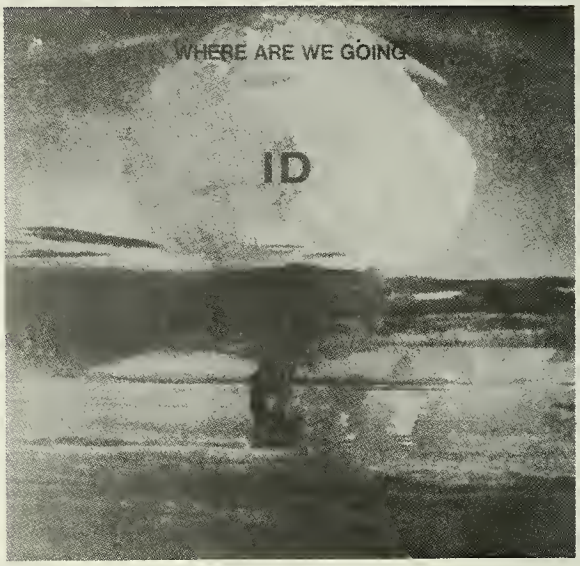
Paul Arnold was clearly the brainchild behind **The Id** and produced their albums. Much of the music on *The Inner Sounds Of The Id* sounds Beatle-like, but unexceptional. The best cut, however, *Boil The Kettle, Mother* does contain some fine fuzztone guitar work, whilst the title track is a strange voyage into the mysticism of Eastern-influenced music, which is not wholly successful. *Boil The Kettle, Mother* is included on the *Mindblowers* compilation.

The Id were from San Diego and also issued singles for RCA prior to the 1967 album.

Id

Personnel:			
	GARY OICKLE	lead gtr	A
	DAVID OICKLE	gtr,mellotron	A
	KEVIN ORSIE	bs,vcls	A
	RALPH JENKINS	drms,vcls	A
	(JAMES ALBERT	slide gtr)	A

ALBUM: 1(A) WHERE ARE WE GOING? (Aura AR 1000) 1976 R2



This outfit, centred around the Oickle brothers, is a completely separate outfit from the other **Id.** The rather spacey-sounding, largely instrumental album may be of passing interest to readers. Its full of feedback and sound effects. Most of both sides of the album are taken up by the 30 minute long title track.

The Ides

Who this band were is one of the uncovered mysteries of psychedelic punk. Their sole known recording *Psychedelic Ride (Psychedelic Unknowns Vol.1)* is quite a gem. One detects a slight Stones' influence beneath their discordant guitar work and tormented vocals:-

'I hear those driving sounds
They're pounding to my brain
It's a psychedelic sound
And I'm really going insance
No words can describe this
Wild screaming ride
So come on in and we'll go
Side by side.'
(from *Psychedelic Ride*)

The Ill Wind

Personnel:	KEN FRANKEL	ld.gtr,banjo	A
	RICHARD GRIGGS	rhythm gtr,vcls	A
	CAREY MANN	bs,vcls	A
	DAVID KINSMAN	drms	A
	CONNY DEVANNEY	vcls	A

ALBUM: 1(A) FLASHES (ABC S 641) 1968 R1

Originally known as The Prophets, with a singer called Judy Bradbury, this band was based in Boston and their album was a fine one. Clearly, a hippy as opposed to a punk band, their sound is moulded by Conny Devanney's crystal clear vocals. On tracks like *Dark World*, her voice is beautiful, while on others, notably the widely recorded *High Flying Bird*, *Hung Up Chick* and *Walkin' and Singin'*, it blends in beautifully with that of her male counterpart, Richard Griggs. Also of note is the unusual *People Of The Night* and the sleepy *Full Cycle*. This album is strongly recommended if you ever come across it. The band split up in December 1968.

Index

Personnel:	GARY		A
	JIM		A
	JOHN		A

ALBUM: 1(A) INDEX (Not known) 1969 R4
Reissued as Voxx 200.023 (1984)

The above is an issue of previously lost tapes from this sixties band. This discordant acid-soaked folk album is well worth a listen. It opens with the band's own version of the **Byrds'**, *Eight Miles High*, includes some interesting echo fuzztone guitar work on *Turquoise Feline*, their own arrangements of the traditional song *John Riley* and *You Keep Me Hanging On*, and three fuzztone instrumentals, *Shock Wave*, *Feedback* and *Israeli Blues*.

Indian Puddin' And Pipe

Personnel:	PAT CRAIG	keyb'ds
	KRIS LARSON	gtr,vcls
	DAVE BURKE	bs
	JEFF LA BRACHE	drms
	STEVE MACK	lead gtr
	LYDIA MARENO	vcls

It's a great pity that this San Francisco-based band, who were formed in 1968, did not record an album. Their four tracks, *Hashish*, *Water Or Wine*, *Beyond This Place* and *Two's A Pair*, on *The 5th Annual Pipedream* album (San Francisco Productions S7 11680) are arguably the best in that collection. They are well worth investigating and if you can't obtain a copy of that album, *Hashish* is on the *Magic Cube* compilation and *Water Or Wine* is on *Gathering Of The Tribe*.

After their demise, Lydia Mareno went on to play with **Stoneground** and Craig and Mack later played with Pipe.

Infinite Staircase

This group recorded just one single in 1967, *Margaret/Long Hair* (Black Sheep 1337). The B side produced some of flower power's best lyrics:-

'Remember Richard Speck in Chicago
And Charles Whitman in the Texas tower
Remember Lee Harvey Oswald.....
They all had short hair and not a flower'

The chorus is followed by a couple of simulated gun shots.

The Insect Trust

Personnel:	BILL BARTH	elec/acoustic gtrs,percsn.	A
	BOB PALMER	alto sax,clarinet, percsn,recorders	A
	TREVOR KOEHLER	bar sax,bs thumb piano	A
	NANCY JEFFRIES	vcls,percsn	A
	LUKE FAUST	banjo,percsn vcls	A

ALBUM: 1(A) THE INSECT TRUST (Capitol SKA 0109) 1968
2(A) HOBOKEN SATURDAY NIGHT (Acto SD33-313) 1970 SC

The Insect Trust were an interesting group whose sound was based around the vocals of Nancy Jeffries. Jeffries and Barth had earlier played with Peter Stampfel (see **Holy Modal Rounders**) in an outfit called The Swamp Lillies.

The Insect Trust took their name from a newspaper called *The Insect Trust Times*, founded by Bill Levy, the original editor of International Times in England.

Their debut album was an amalgam of various strands of country music and most of the material was written by the band. They utilised a wide range of woodwind and stringed instruments. Their style was varied, ranging from the bluesy *Special Rider Blues* through the string instrumental *Foggy Bridge Riverfly*, to the harmonious *Been Here And Gone So Soon* and *Going Home*. Also of interest is the unusual instrumentation on another track *Mountain Song*.

Two years and one label change later, the band emerged with their follow-up *Hoboken Saturday Night*. This continued their experimentation and included the unusual, brassy *Somedays*, successful ballads like *Our Sister The Sun* and *The Eyes Of A New York Woman*, the big band sound of *Reciprocity*, strange woodwind accompaniment of *Now Then Sweet Man*, strange attempts to merge stringed and woodwind backing in *Glade Song*, and ends with a brassy instrumental jam, *Ducks*.

After the demise of **The Insect Trust**, Bob Palmer became a journalist. Sadly, Trevor Koehler later committed suicide.

Iron Butterfly

Personnel:			
DOUG INGLE	keyb'ds,vcls		ABC
DARRYL DELOACH			A
JERRY PENROD			A
DANNY WEIS			A
RON BUSHY	drms		ABC
LEE DORMAN	bs		BC
ERIK BRAUNN	gtr,vclsj		B
MIKE PINERA	gtr		C
LARRY REINHARDT	gtr		C

ALBUMS: (up to 1972)			
	1(A)	HEAVY (Atco 33227) 1967	SC
	2(B)	IN-A-GADDA-DA-VIDA (Atco 33250) 1968	
	3(B)	BALL (Atlantic 33280) 1969	
	4(C)	IRON BUTTERFLY LIVE (Atlantic 33318) 1970	
	5(C)	METAMORPHOSIS (Atlantic 33339) 1971	SC

This band actually originated in San Diego and was founded by Doug Ingle, who chose its name and wrote its first single *Unconscious/Power Possession*. Their debut album also featured Jerry Penrod, Danny Weis and Darryl Deloach. However, these three quit after a group quarrel prior to the release of their most successful album *In-A-Gadda-Da-Vida*, which was recorded by Braunn, Dorman, Bushby and Ingle. This remained at the top of the US album charts for over two years and is generally thought to be the first album to go platignum. The title track, a 17 minute composition of Doug Ingle's, comprised the whole of one side. Although the lyrics of the remaining tracks like *Flowers and Beads* and *Termination* sound dated today, they also account for the album's enormous popularity in the flower power era. Ingle's organ work (his father had been a church organist which accounted for the classical influence in his writing), is always to the fore. This gave the group a similar sound to **The Doors** and his classical influence is particularly evident in *My Mirage*. But the album's phenomenal success proved too much for the group to live up to. In late 1969 Braunn was replaced by twin guitarists Mike Pinera and Larry Reinhardt (a former associate of Duane Allman). This new line-up recorded the live album and *Metamorphosis* but was unable to arrest the group's decline. They eventually dissolved in a farewell tour in 1971. Like so many other West Coast groups, they were to reform to cut two unsuccessful albums in 1975.

The Iron Gate

Their sole offering *Feelin' Bad* (*Psychedelic Unknowns Vol.1*) is basically the 'I Want My Baby Back' grown to more socially aware lyrics:-

'Don't feel bad 'bout the Vietnam war
Don't feel bad 'bout the Civil Rights Bill
Don't feel bad 'bout stick and corn
Don't feel bad 'cos I'm missing my thrill
But I do feel bad 'bout losing you
And I do feel bad 'bout the things you do
And I do feel bad 'bout losing you
Won't you please come back to me'
(from *Feelin' Bad*)

It's A Beautiful Day

Personnel:			
DAVID LA FLAMME	vln		ABCD
VAL FUENTES	drms		ABCD
PATTIE SANTOS	vcls		ABCD
HAL WAGENET	gtr,vcls		ABC
MICHAEL HOLMAN	harmnca,vcls,bs		ABC
BRUCE STEINBURG	harmnca		
TOM FOWLER	bs		CD
BILL GREGORY	gtr		CD
LINDA LA FLAMME	keyb'ds		A
FRED WEBB	vcls,homs,keyb'ds		BCD

ALBUMS: (up to 1972)		
	1(A)	IT'S A BEAUTIFUL DAY (Columbia 9768) 1968
	2(B)	MARRYING MAIDEN (Columbia 1058) 1970
	3(C)	CHOICE QUALITY STUFF (CBS 30734) 1971
	4(D)	LIVE AT CARNEGIE HALL (Columbia 31338) 1972

One of the leading second-generation San Franciscan bands, this group's music was dominated by the excellent violin playing of classically-tutored La Flamme, who also produced their records. Their debut album made an enormous impact and contained the stand out song *White Bird*. This was one of the classic albums of the era and the twin vocals of La Flamme and Pattie Santos blended together beautifully on tracks like *White Bird*, *Hot Summer* and *Girl With No Eyes*. Side 2 is dominated by the sleepy, drug-influenced *Bulgaria* and the Eastern influenced *Bombay Calling*. It is slightly marred, however, by a rather tedious drum solo on the final track *Time Is*.

Linda La Flamme then left the band and Fred Webb was also introduced on keyboards for follow-up *Marrying Maiden*. Jerry Garcia guested on this record, too, playing banjo and pedal steel guitar. Although inferior to their debut effort, this album contained some fine tracks too, *Don and Dewey* and *Hoedown* were effective instrumentals, whilst the laid back harmonies of the first LP were in evidence on *The Dolphins*, *Essence of Now*, *Let A Woman Flow* and *Do You Remember The Sun?* However, follow-up *Choice Quality Stuff* marked a clear downward turn. The laid-back mysticism of their earlier songs had been replaced by a rather unimaginative 'good time' sound. The album had its moments, however - *The Grand Camel Suite* was a competent instrumental - but overall it was enormously disappointing. The follow-up live album was unable to reverse this trend and further personnel changes reduced the band to a mere shadow of its former self, as did subsequent albums.

Jade

Personnel:			
JIM AUMANN	keyb'ds		A
NICK ROOT	bs		A
TIM NIXON	drms		A
RANDY MORSE	gtrs		A

ALBUM:			
	1(A)	FACES OF JADE (General American Record (GAR)) 196?	R1

Jade came out of Cincinatti, Ohio.

Jefferson Airplane

Personnel:			
PAUL KANTNER	gtr,vcls		ABCDEFGH
JORMA KAUKONEN	gtr,vcls		ABCDEFGH
MARTY BALIN	gtr,vcls		ABCDE
SIGNE ANDERSON	vcls		AB
SKIP SPENCE	drms		AB
SPENCER DRYDEN	drms		C
JACK CASADY	bs		BCDEFGH
BOB HARVEY	bs		A
JOEY COVINGTON	drms		DEF
GRACE SLICK	vcls		CDEFGH
PAPA JOHN CREACH	vln,vcls		EFGH
DAVID FRIEBERG	vcls		H
JOHN BARBATA	drms		GH

ALBUMS: (up to 1972)		
	1(B)	JEFFERSON AIRPLANE TAKES OFF (RCA LSP 3584) 1966
	2(C)	SURREALISTIC PILLOW (RCA LSP 3766) 1967
	3(C)	AFTER BATHING AT BAXTERS (RCA LSP 1511) 1967
	4(C)	CROWN OF CREATION (RCA LSP 4058) 1969
	5(C)	BLESS ITS POINTED LITTLE HEAD (RCA LSP 4133) 1969
	6(C)	VOLUNTEERS (RCA LSP 4238) 1970
	7()	THE WORST OF JEFFERSON AIRPLANE (RCA LSP 4459) 1970
	8(F)	BARK (Grunt FTR 1001) 1971
	9(H)	LONG JOHN SILVER (Grunt FTR 1007) 1972

Paul Kantner solo:
BLOWS AGAINST THE EMPIRE (RCA LSP 4448) 1970

Paul Kantner with Grace Slick:
SUNFIGHTER (Grunt FTR 1002) 1971

Jefferson Airplane had the advantage of a compulsive name. Previously groups had tended to name themselves after animals or insects but this name, which actually evolved from an imaginary blues singer 'Blind Jefferson Airplane' really made you sit up and take note. The same was true of their music, you may love or hate it but you could not ignore it. They had so much to say and their music generated such urgency - a sort of direct channel of communication between the group and your brain.

Jefferson Airplane was the foremost of the new San Franciscan underground bands and also one of the earliest. Apparently only **The Charlatans** and **The Mystery Trend** pre-date them. More significantly they were the first of the new San Francisco bands to win a recording contract - a $20,000 advance from RCA to produce their first LP *Takes Off*.

Marty Balin was the group's founder member, a lithographer and painter who had sang in Los Angeles with a folk group called The Town Criers in 1964. Prior to this he had cut two 45's for Challenge Records in 1962: *I Specialize* and *Nobody But You*. After seeing The Beatles on the Ed Sullivan show earlier that year, he headed for San Francisco to start a rock and roll band. There he met Paul Kantner at a local folk club and invited him to join his group (which had not been formed yet). Jorma Kaukonen, a friend of Kantner's, joined as a favour to him. Kaukonen had worked with Janis Joplin around the Bay Area, the strength of her vocals motivating him to buy his first electric guitar. Kaukonen recommended his old friend Jack Casady to come across from Washington DC and replace original bassist, Bob Harvey, in the group. With the addition of Signe Anderson, a girl singer, also originally from Washington DC, and Skip Spence, on drums, the show was on the road. Spence was not the band's original drummer, but he soon replaced Jerry Peloquin, who only lasted a few weeks. Balin had apparently recruited Spence while he was on his way to audition for another important San Francisco band, **Quicksilver Messenger Service**.

In 1965 Marty Balin took over a folk and jazz club called 'The Honeybucket', which he re-christened as 'The Matrix Club' and **Airplane** became semi- resident there. They played at almost all the important early San Franciscan music events, including the very first dance organised by the Family Dogg (a group of hippy concert promoters who originated from Mexico) at the Longshoreman's Hall near the Fisherman's Wharf on October 16th, 1965.

Marty Balin designed three screenprint posters to publicise the event and **The Airplane** topped the bill, which included **The Charlatans**, **The Great Society** and The Marbles (one of the lost bands of San Francisco rock history, who were there at the beginning but then simply vanished). They played again at the first event held at the Fillmore by its new owner, Bill Graham, as a benefit for the Mime Troupe, a radical theatre group which also organised dances (they were rival promoters to the Family Dogg). This time **The Airplane** played alongside **The Great Society**, **The Mystery Trend**, The Gentlemen's Band, The VIP's, The Warlocks, (later to become **The Grateful Dead**) and many others.

1966 saw **The Airplane** sign to RCA and in February of the same year their debut single was issued, *It's No Secret/Runnin' Round This World* (RCA 8679). The B side contained the word 'trips' and RCA insisted that the track was omitted from their debut album, *Jefferson Airplane Takes Off*, which was issued a month later in the US. It was not issued in the UK until 1971. Apart from ensuring that this single would become one of the rarest **Airplane** releases, this incident marked the first souring of relationships between RCA and the band which would become a feature of the following year. A second single *Blues From An Airplane/Come Up The Years*, (RCA 8848) was issued.

The album, although instrumentally shaky, went gold. It included the hippy anthem *Let's Get Together*, later a hit for **The Youngbloods**, which epitomised the peace and love message of the summers of 1966 and 1967. It also created enough interest to attract a host of record company executives to San Francisco to sign up the new 'acid rock' bands. However, for the present, **Airplane's** format was very much folk- rock, with Marty Balin's love songs very much to the fore. Shortly after the release of the first album, Signe Anderson left the group, having had a baby, and Skip Spence, who was never at ease playing the drums, left to set up another important San Franciscan group, **Moby Grape**.

Spence was replaced by Spencer Dryden, an experienced jazz drummer, who was then playing with a Los Angeles based group, **The Ashes** (later to become **The Peanut Butter Conspiracy**). **The Airplane** had often gigged with **The Great Society**, another 'Frisco band, and Paul Kantner was fascinated by the group's girl singer Grace Slick - indeed Grace was later to have his child (which they named China). Kantner would follow her around just to hear her sing and when **The Great Society** began to crumble (its other key members set off to India to study Indian Music) Kantner recruited Slick for **The Airplane**.

Grace bought with her an unique voice. It was rougher and more raucous than Signe Anderson's and complimented Marty Balin's smooth, sweeter tones. She combined with Kantner and Balin to produce strange harmonies which were superimposed on Casady's and Kaukonen's unpredictable and disturbing guitar rhythms. She also bought two songs from **The Great Society**, *Somebody To Love* (RCA 9140) and *White Rabbit* (RCA 9248) which **The Airplane** were to transform into their only big US hits, reaching Nos 5 and 8 respectively in the Billboard charts. Both songs were contained on the group's second LP *Surrealistic Pillow*, although the British version of the album inexplicably omits *White Rabbit* and *Plastic Fantastic Lover* in favour of three songs from the *Takes Off* LP.

White Rabbit demonstrated Slick's meandering, weaving vocals and her use of unpredictable musical intervals admirably, a style which was to become a poignant feature of many of her songs. A drug song, and, therefore, banned by onshore radio in the UK, *White Rabbit* appears to be based on the concept of Alice tripping in Wonderland.

'One pill makes you larger
One pill makes you small
And the ones that mother gives you
Don't do anything at all
Go out stardust
When she's ten feet tall
And if you go chasing rabbits
And you know you're going to fall.....'
(from *White Rabbit*)

From a gentle beginning the song builds into an impressive crescendo.

Like, **The Byrds**, **Airplane** progressed through various musical phases and their change from Marty Balin's electrified folk rock songs like *Today* (apparently two songs merged into one), *My Best Friend* and *Comin' Back To Me* towards the 'acid rock' of subsequent albums is evident on *Surrealistic Pillow* in songs such as *White Rabbit* and *3/5ths Of A Mile In 10 Seconds*, representing the more electrified 'acid' rock.

The Airplane's next single *The Ballad Of You,Me and Pooneil/Two Heads* (RCA 9297) was superb. Both tracks were from their forthcoming album. Unfortunately, they were too complex for the singles market and it only reached No 42 in the States. Commercially, it was such a flop in the UK that their follow-up single *Watch Her Ride/Martha* (RCA 9389) was not released here.

Their next two studio LP's *After Bathing At Baxters* and *The Crown Of Creation* mark the pinnacle of their achievement and the consolidation of their 'acid' phase. Some of the songs on these LP's are very weird indeed, and in their live appearances the band strived hard to superficially recreate the drug experience, using imaginative light shows and often drifting into lengthy, improvised meandering jams which fitted the psychedelic mood of the times. The Baxters LP contained one such nine minute long jam *Spare Change*, while *Saturday Afternoon* was written in memory of the 'Be-In', a spontaneous

gathering held in the Polo grounds of the Golden Gate Park on 14th January 1967 which included **Airplane**. This event attracted an estimated crowd of 20,000 and the concept of free music in parks had became part and parcel of the San Francisco rock scene. The 'Be-In' also inspired the 1967 Monterey Rock Festival, featuring **Airplane** and many other leading San Francisco rock groups.

Airplane were playing in an era of considerable social change and this was often reflected in their lyrics, for instance in *Wild Tyme*, also on their third LP, they sing:-

'It's a wild time
I see people all around with changing faces
It's a wild time
I'm doing things that haven't got a name
yet.....'

One of the most interesting songs of this album is *The Last Wall Of The Castle*. A particularly complex piece, this again highlights the effectiveness of Grace's meandering vocals and unpredictable musical intervals. Like many of **Airplane's** songs, it echoes their anti-establishment, anti-Vietnam sentiments:-

'War's their business
So give your son
But I'd rather have my country die
for me.....'
(from *Last Wall Of The Castle*)

Although *The Ballad Of You,Me And Pooneil/Two Heads* was released as a single, the commercial success of their earlier singles eluded them. The influence of acid had made their music looser and altogether too complex for the singles market.

The *Crown Of Creation* LP features what is, arguably, their finest song *The House At Pooneil's Corner*. The song starts with an impressive, spacey and very compulsive beginning and works towards a compelling climax. The title song itself uses the lyrics from John Wyndham's *The Chrysalids* to re-emphasise **Airplane's** interpretation of the conflict between the hippy movement and the American establishment.

'The old people are determined still that there is a final form to defend, Soon they will attain the stability they strive for, In the only form it is granted - a place among the fossils.....'

and again

'In loyalty to their kind they cannot
tolerate our minds
In loyalty to our kind we cannot tolerate
their obstruction.....'
(from *Crown Of Creation*)

The album contained many other impressive numbers such as *Greasy Heart* and *Ice Cream Phoenix* as well as *Chushingru*, a piece of **Pink Floyd** style psychedelia. It reached No 6 in the US charts.

Prior to the release of *Crown Of Creation* four tracks were issued as singles. *Greasy Heart/Share A Little Joke With The World* (RCA 9496) reached No 9 in the USA. Whilst, *If You Feel Like China Breaking/Triad* (RCA 1736) was issued in the UK only. Later, the

title track, *Crown Of Creation* appeared on the flip to *Lather* (RCA 9644) in a picture cover issue. From then on all US single releases (bar their last) were in picture sleeves.

Their next album was a 'Live' one, featuring reworked versions of their early material and some new material, including Donovan's song *Fat Angel* (which made the phrase 'Fly Jefferson Airplane, getcha there on time' world famous) and *Bear Melt* another trippy, drug-influenced song.

But 1969 saw also the end of the hippy dream at Altamont, where **The Airplane** had played with The Rolling Stones, and also the demise of the Haight Ashbury peace-love scene. So **The Airplane** deserted 'acid rock' and the result was *Volunteers*, a strongly political album which developed the theme of conflict between the revolutionaries, **The Airplane** and the establishment, which had been introduced in the title track of *Crown Of Creation*. The title track *Volunteers*, and *We Can Be Together* contained the rallying cries: 'Got to Revolution, Got To Revolution' and 'Tear down the wall, motherfuckers'. Beyond this their lyrics were vague on how the revolution was to come about and it all sounds rather dated today. It does, however, contain a gorgeous version of *Wooden Ships* written by Kantner, Crosby and Steve Stills, which marks Kantner's first excursion into the realms of science fiction.

The song assumes a post-nuclear age, permitting **The Airplane** to say 'We are leaving, you don't need us' - without having to confront the problems raised by their twin espousal of love and revolution. However, the theme of leaving Earth in a giant starship would return later.

A single *Volunteers/We Can Be Together* (RCA 0245) was taken from the album and issued both in the US and the UK.

After *Volunteers* the group began to fragment. Marty Balin left and with Slick expecting Kantner's child further gigging was impossible. Kaukonen and Casady, therefore, formed their own 'spin-off' group Hot Tuna whilst Slick and Kantner worked on solo albums.

Blows Against The Empire marked the development of Kantner's interest in science fiction. The plot suggested hijacking an interplanetary starship built on the earth and to make it suitable for practical travel to other solar systems. *Hijack* deals with this, *Have You Seen the Stars Tonite?* with an evening stroll on board the deck and *Starship* rejoices about the whole scheme. Interspersed between the tracks are space-like sounds creditably produced given the minimal instrumentation available at that time. Some US copies of this album were pressed on clear vinyl and have become some of the most collectable **Airplane** - related items. Kantner's science fiction fantasies would emerge again on later Jefferson Starship albums.

In comparison with *Blows Against The Empire* remaining **Airplane** studio albums were uninteresting. *Bark* was disappointing and *Long John Silver* not much better. **Airplane's** lyrics had always made them interesting - while most other groups and artist sang the typical 'boy meets girl' love songs, **Airplane** always had a message to put across. But now with Kantner, the group's most prolific songwriter, keeping the best material for his solo albums and the hippy dream discredited, **The Airplane** seemed to be running our of things to say. Nevertheless, *Long John Silver* has its moments, particularly with *Easter?* featuring Grace singing about its futility as a religious festival.Two 45's were issued from the album *Long John Silver/Milk Train* (Grunt 0506) and *Trial By Fire/Twilight Double Leader* (Grunt 0511). Neither met with chart success.

A number of compilations of **The Airplane's** material exist. *The Worst Of Jefferson Airplane* issued in 1970 contained a fair cross-section of their material. *Early Flight* (Grunt APL1 0437), issued in 1974, contains unissued songs from the band, including *High Flying Bird*, which they performed in the 'Monterey Pop' movie. *Thirty Seconds Over Winterland* (Grunt APL1 0147), issued in 1973, was recorded 'live' and contained a balance between their old and new material. It also featured ex-Turtle, John Barbata, for the first time on drums (Joey Covington having departed to form his own outfit, Fat Fandango); and David Freiberg, who had joined from **Quicksilver Messenger Service**. Later compilations included *Flight Log* (Grunt 1255/RCA LSP 3766), and *Best Of* (RCA 42727). *Crown of Creation* and *Volunteers* were reissued in a budget series in 1985 and *The Worst Of* followed in 1986.

1973 saw **The Airplane** finally disband, but they had indeed been a remarkable outfit. The most interesting and successful of the San Francisco bands. Just a year would elapse before they returned to the limelight as the enormously successful (in commercial terms) Jefferson Starship. 1987 saw the issue of *2400 Fulton Street* (RCA NL9003662) – an important double LP compilation of their material.

Jefferson Hankerchief

I'm Allergic To Flowers may well have been a one- off recording by a group of session musicians. Ladened with references to flower-power mythology and a song of commer-

cial potential it could easily have been a surprise hit in 1967. This, the sole recording credited to this outfit, is included on *Pebbles Vol. 3.*

Josephus

Personnel:			
	PETE BAILEY	vcls,harp	A
	DOUG TULL	drms	A
	RAY TURNER	bs	A
	DAVE MITCHELL	gtrs	A

ALBUMS:			
	1(A)	DEAD MAN (Hookah 330) 1969	R3
	2(A)	JOSEPHUS (Mainstream 6127) 1970	R1

1 Reissued on Eva (1983)

The roots of **Josephus** lay in Houston band United Gas, but upon its demise they travelled to Phoenix, Arizona where they recorded an album under the name of Come for Straight Records, and a single for Dandelion Records. When that project failed they returned to Houston, adopted the name **Josephus** and recorded a debut LP in 1969.They split almost immediately after the issue of their second album for Mainstream in 1970. They had earlier issued a single *Jimmy, Jimmy/Sephus Blues* (Mainstream 725).

Josephus were not a great band, but used a variety of gadgets on their own variety of high decibel metal rock. Most of their material was self- penned, although they played a few covers, and their first album contained a version of The Stones' *Gimme Shelter.* It's the better of the two with a 17.30 minute title track which captures them in typical mood. The second album is largely a rather mundane heavy rock boogie.

It is also known that **Josephus** had two cuts under the name of Guitar Orchestra on an EP issued on Home Cooking Records. Bailey and Turner later went onto play with Stoneaxe, whilst Tull joined Christopher.

The story of **Josephus** is not quite over...they reformed in 1979 issuing two pretty good non-LP singles, *Hard Luck/On Account Of You* (Hookah 78009) and *Let Me Move You/ Big Time Loser* (Hookah 78010).....before returning once again to oblivion.

The Ju-Ju's

This group was from Grand Rapids, Michigan, where they issued a few 45's. Their lead vocalist on *You Treated Me Bad*, reissued on *Pebbles Vol. 1,* sounds like David Surkamp (of Pavlov's Dog). Other tracks by this band which are relatively easy to obtain are *Do You Understand Me?* (*Back From The Grave Vol. 1*) and *Hey Little Girl* (*Pebbles Vol. 8*).

Kak

Personnel:			
	DEHNER C PATTEN	lead gtr,vcls	A
	GARY L YODER	lead vcls, rhythm gtr, acoustic gtr	A
	JOSEPH D DAMRELL	bs,gtr,sitar,tambourine	A
	CHRISTOPHER A LOCKHEAD	drms,tabla,harp, cls,maracas	A

ALBUM:			
	1(A)	KAK (Epic 26429) 1969	R2

This highly talented, underrated band produced what is now one of the most sought after psychedelic albums. Mellow laid-back tracks like *I've Got Time* and *Flowing By* are merged with up- tempo numbers like *Disbelievin'* and *Electric Sailor.* The excellent guitar playing of Patten and Yoder is evident throughout the album. Most tracks, particularly the final one *Lemonaide Kid* had considerable commercial potential and the band was clearly a victim of under-exposure.

Yoder had earlier managed **The Oxford Circle** and later played for a while in **Blue Cheer.**

Kaleidoscope

Personnel:			
	DAVID LINDLEY	gtr,fiddle,harp,banjo	ABCD
	SOLOMON FELDTHOUSE	gtr,caz	BCD
	CHRIS DARROW	bs,mandn	B
	JOHN VIDICAN	drms	B
	CHESTER CRILL (alias FENRUS EPP)	keyb'ds,vln vcls	BCD
	STUART BROTMAN	bs,vcls	C
	PAUL LAGOS	drms,vcls	C
	JEFF KAPLAN	gtr,vcls	D
	RON JOHNSON	bs	D
	JOHN WELSH	gtr	A
	MARK FEEDMAN	harmnca	A

ALBUMS:			
	1(B)	SIDE TRIPS (Epic 26304) 1967	R1
	2(B)	A BEACON FROM MARS (Epic 26333) 1968	R1
	3(C)	INCREDIBLE KALEIDOSCOPE (Epic 26467) 1968	SC
	4(D)	BERNICE (Epic 26508) 1970	

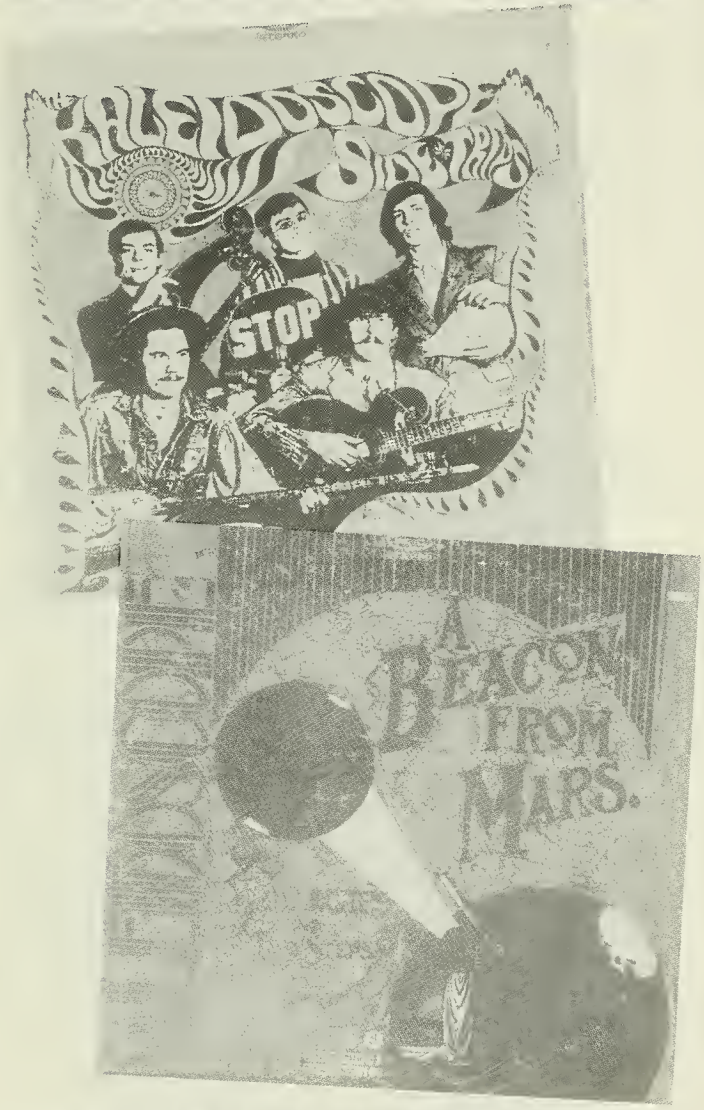
Kaleidoscope's music was so wide-ranging it is difficult to categorise. Not surprisingly therefore, all of their albums have become obscure collectors' items. However, compilations of material from their first three albums are now available.

An explanation for the range of this group's music can be found in the backgrounds of its personnel. Lindley, born in LA, had previously played with a number of bands, including The New Christy Minstrels and The Greenwood Singers and had also played banjo for several labels. He formed the group in September 1966. Feldthouse originated from Ismit in Turkey and played a wide range of exotic instruments which included the sax bouzoukee, dobro, vina, doumbeg and dulcimer as well as the more mundane 12-string guitar and fiddle. He was responsible for the Eastern influence on tracks like *Egyptian Gardens, Why Try* and *Keep Your Mind Open* on their first LP. Darrow was born in South Dakota, but raised in Claremont, California. His musical taste encompassed bluegrass, country, blues, jug band, R & B and old time jazz. Percussionist, Vidican, grew up in Hollywood and Epp was from Oklahoma City. Apart from the Eastern influenced songs, other tracks on their first LP included the traditional *Come On In, Oh Death* and the offbeat *Minnie The Moocher.*

A *Beacon From Mars* contained an incredible 12- minute 'live' version of the psychedelic title track and an 11-minute 'live' version of their Eastern-jam *Taxim.* Indeed, their 'live' performances were quite a show with a belly dancer performing to the latter track and flamenco dancers accompanying their Spanish guitar work. The remainder of the album

comprised more traditional country-influenced songs like *Greenwood Sidee*, *Life Will Pass You By*, *Louisiana Man* and the goodtime rag *Baldheaded End Of A Broom*.

By the time of *Incredible Kaleidoscope*, Darrow and Vidican had left. Darrow went on to record a number of solo albums. He played for a very short time with The Nitty Gritty Dirt Band and also backed Linda Ronstadt. Side 1 opens with the Eastern-influenced *Lie To Me* and the goodtime rag *Let The Good Times Flow*. The bluesy *Temple Arizona* is followed by the country-influenced *Petite Fleur* and *Banjo*. Side 2 contained the group's arrangement of the traditional ballad *Cuckoo* and the 11.30 minute *Seven-Ate Sweet*.



However, *Bernice* was relatively weak and the group disbanded in 1970. The first three albums are recommended but the originals will be very difficult to obtain at reasonable prices. More accessible are two compilations of their material recently issued by Edsel, *Bacon From Mars* (Edsel XED 115), which features some of their best short compositions and *Rampe Rampe* (Edsel ED 138), which contains most of their longer cuts.

NB. The group reformed in 1975 for a rather disappointing album *When Scopes Collide*. (Pacific Arts 102).

Ken and the 4th Dimension

Ken (alias Kenneth Johnson) was a Los Angeles producer and writer for many obscure bands, including **Limey and the Yanks** and **The Avengers** who recorded on the Star-Burst label owned by his father. Among his own recordings were *See If I Care* which is featured on *Highs In The Mid-60's Vol. 2*.

Kenny and the Kasuals

Personnel:		KENNY DANIELS	rhythm gtr,vcls	A
		DAVE BLACHLEY	drms	A
		PAUL ROACH	organ	A
		LES LIGHTFOOT	bs	A
		JERRY SMITH	lead gtr	A
ALBUMS:	1(A)	LIVE AT THE STUDIO CLUB (Mark 5000) 1966		R2
	2	TEEN DREAMS (Mark 6000) 1978		

This band were apparently playing at the La Fontaine Club in Dallas one night as The Illusions Combo when manager-to-be Mark Lee arrived, told them they were now called **Kenny and the Kasuals**, and that he was their manager. Their first three singles, *Nothin' Better To Do* (Mark 911), *Don't Let Your Baby Go* (Mark 1002) and *It's All Right* (Mark 1003) were recorded in Dallas but attracted little airplay. Their debut album saw the group at their best playing cover versions of other people's songs. In fact it wasn't recorded live at the Studio Club at all, but in a local record studio in one afternoon. It certainly has a novel introduction - a guy answering the telephone with music on in the background telling a caller that **Kenny and the Kasuals** are playing the Studio Club. Just 500 copies of the album were pressed, in mono, they were mostly distributed locally by hand. Over the years the band acquired a reputation among record collectors as one of the best Texas groups ever. By the mid-70's copies of the album were changing hands for hundreds of dollars a time. However, it was reissued in 1977. The album actually consists of reworkings of many popular songs of the time - *Gloria*, *Please Don't Go*, *You Better Move On*, *All Day and All The Night*, *Money* and seven other favourites. Certainly, the band were very competent musicians but given the lack of original material it is difficult to understand why the album later became so coveted.

Their next single *Raindrops To Teardrops* (Mark Ltd 1004), received a lot of airplay on the local radio station KLIF. This and follow-up *Journey To Tyme* (Mark Ltd 1006), both entered the charts in Dallas. The latter song was about an acid trip and saw the group venture beyond simple punk for the first time. They issued one final single *See Saw Ride* (Mark Ltd 1008) which sounded similar to **Steppenwolf's** *Magic Carpet Ride* having a vacuum cleaner lead-in.

The group ended when Kenny was drafted, although he returned to give a successful farewell concert at the 'Flower Fair'. However, the remaining **Kasuals** soldiered on for a while. Calling themselves The Truth, they issued a single *Chimes On 42nd Street* which attracted some airplay, but the group's name was confused with the title of Jeff Beck's album of the same year and it flopped.

NB. Aside from the reissue for the *Live At The Studio Club* album, there were other issues of the band's material in the 70's. *Teen Dreams* (Mark 6000), was a pressing of just 200 in 1978. *Garage Kings* (Mark 7000), released in 1979 contained previously unissued material and an EP, *The Kasuals Are Back* (Mark 400), was also released in the same year.

The King Bees

Personnel:	DANNY KORTCHMAR	gtr	
	JOEL 'BISHOP' O'BRIEN	drms	
	DICKIE FRANK	bs	
	JOHN McDUFFY	organ,vcls	

The King Bees were a little ahead of their time, playing the blues in New York City before it became popular there. They recorded three singles for RCA between Autumn 1965 and late 1966, which consequently were not as successful. Perhaps their best effort was *Lost In The Shuffle* (RCA 47-8979), a cool blues number structured around the organ and deliberate vocals, which is featured on *Mindrocker Vol. 9*.

Frustrated by their lack of success, **The King Bees** split in the Autumn of 1966. Korchmar and O'Brien joined James Taylor in Flying Machine, whilst John McDuffy replaced Al Kooper in **The Blues Project**.

King's Ransom

A Pennslyvanian band who have one cut *Shadows Of Dawn* on *Pennslyvanian Unknowns Vol. 1*, and another *Shame* on *Psychedelic Unknowns 1*. It's a fairly routine punk single apart from some competent ringing guitar work.

The Knickerbockers

Personnel:		JOHN CHARLES	bs	A
		BEAU CHARLES	gtr	A
		BUDDY RANDALL	sax	A
		JIMMY WALKER	drms	A
ALBUMS:	1(A)	LLOYD THAXTON PRESENTS..... (Challenge 1264)1965		R2
	2(A)	JERK & TWINE (Challenge 621) 1966		R2
	3(A)	LIES (Challenge 622) 1966		SC

Their last album was issued as London 8294 in the UK.

The Knickerbockers took their name from Knickerbocker Avenue in Bergenfield, New Jersey, where they came from. The best known number *Lies*, (featured on *Nuggets*), was

a Beatlesque rock number. Their drummer, Jimmy Walker, later joined The Righteous Brothers. A pre-psychedelic era band, which I've included here as their albums do interest mid to late 60's collectors.

Last Ritual

Personnel:	ALLEN SPRINGFIELD	vcls
	MICKY DAVIS	drms
	(incomplete)	

ALBUM: LAST RITUAL (Capitol SITAO 206) 1969

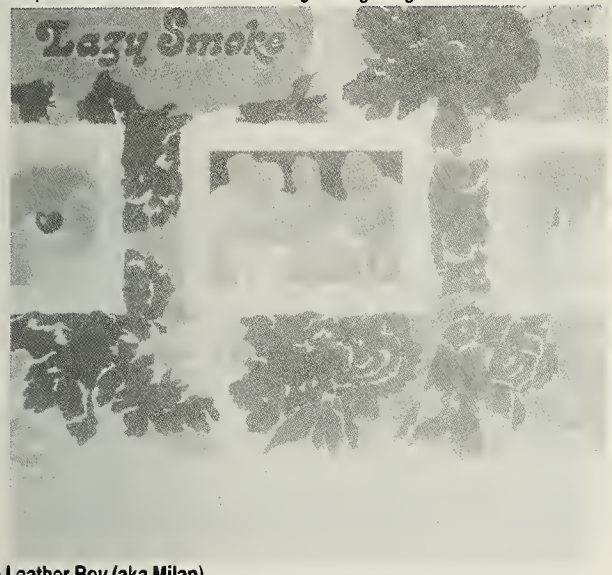
Another unknown band of the late 60's. The vocalist later appeared in Chelsea Berge. The album is best forgotten.

Lazy Smoke

ALBUM: CORRIDOR OF FACES (Onyx ES 6903) 1967 R5

NB. Reissued on Heyoka HEY 206 (1986)

This outfit came out of Northern Massachusetts with what some would argue is the ultimate psychedelic album. Copies now change hands for hundreds of dollars and were virtually impossible to find in the US let alone elsewhere, prior to its reissue. The album is full of superb Beatles–like vocals and songs with great guitar.



The Leather Boy (aka Milan)

This was a complete mystery artist who recorded a handful of singles during 1966 and late 1967 for Flower records. The best was *Shadows* (Flower FLO 100), a piece of punk dementia - which together with two other tracks can be heard on *Pebbles Vol. 11*.

Leather - Coated Minds

Personnel:	J.J. CALE	
	ROGER TILLSON	
	(incomplete)	

ALBUM: TRIP DOWN SUNSET STRIP (Viva 36003) 1968 R2

NB. Issued as Fontana 5412 in the U.K.

An LA band who recorded for Leon Russell's Viva label. Both Cale and Tillson were, of course, later involved in solo projects. This was the first time Cale was heard on album. He wrote the material for the group and co-produced the album.

The Leaves

Personnel:	JIM PONS	bs	ABCD
	JOHN BECK	sax,harmnca	BCD
	ROBERT LEE REINER	gtr	ABC
	TOM RAY	drms	BCD
	JIMMY KERN	drms	A
	BILL RHINEHART	gtr	AB
	BOBBY ARLIN	gtr	CD

ALBUMS: 1(A) HEY JOE (Mira 3005) 1966 R1

2(C) ALL THE GOOD THAT'S HAPPENING (Capitol ST 2638) 1967 R1

Beatlemania influenced Jim Pons to put together a band called The Rockwells, in 1964, whilst at San Fernando State College (California), with the money he was awarded after a $1000 automobile lawsuit. The original line-up soon set about performing classics like *Louie Louie* and *Twist And Shout* at frat parties. The band's quest for self-improvement soon led them to add John Beck and replace Jimmy Kern with Tom Ray.

The band's break came when they got a residency at Ciro's in LA. They then chose a new name **The Leaves** and had posters designed with pictures of themselves and a marijuana leaf saying 'The Leaves are Happening'. Pat Boone heard them playing at the club one night and signed them for his Penthouse Production Company. Through this **The Leaves** were first signed to Mira and released their debut single *Too Many People/ Love Minus Zero* (Mira 202). The flip is included on *Mindrocker Vol. 5*. The A side was a hit in Los Angeles.

The Leaves were the first band to release *Hey Joe* as a single. David Crosby had first performed the song with **The Byrds**. They made two previous recordings of *Hey Joe* (Mira 207 and 222) before the third fuzztone version, which reached No 31 in the US charts and is included on the *Nuggets* compilation. In England, **Jimi Hendrix** took it to No 6. By now, Bobby Arlin had replaced Bill Rhinehart on guitar. **The Leaves** had now won a residency at the Whisky A Go Go in LA, where they topped the bill, which on occasions included **The Grateful Dead, Big Brother and the Holding Company** and **Quicksilver Messenger Service**. In 1965 when they appeared at the Golden Bear in Huntinton Beach, The Rolling Stones opened for them!

However, follow-up single *Get Out Of My Life Women/ Girl From The East* (Mira 231) was less successful. 1966 saw Robert Lee Reiner become an acid casualty and leave the band. But, as a 'four-piece' they lacked the fullness of sound necessary to make them click.

They then signed for Capitol to produce a second album, augumented by studio musicians and strings. It contained some of their best material including *Lemon Princess* and *Twilight Sanctuary*, (issued on their last single) as Capitol 5799, but it did not sell and Pons left during its recording to sign for The Turtles. Pons later did work with **Frank Zappa**. Beck and Arlin went on to produce a song called *Dead Time Bummer Blues* which was never released.

Legend

ALBUM: LEGEND (Megaphone M/S 101) 1968 R2

A five-piece LA band who some consider to be an early version of **Dragonfly**, who recorded for the same label.

The material on this album largely pre-dates the psychedelic era and is full of cover versions (eg. Presley's *With A Girl Like You*, Dylan's *Baby Blue* and Pete Townsend's *The Kids Are Alright*. A few cuts, like *Where Oh Where Is Mother* contain some good guitar playing with psychedelic undertones and the album ends with a little sitar solo.

The Legends

Personnel:	DAN HARTMAN	electric piano,organ,gtr
	DAVE HARTMAN	gtr
	DENNY WOOLRIDGE	bs
	LARRY SADLER	drms

Hailing from Harrisburg, Pennsylvania, **The Legends** set out as a soul band but soon got into rock. However, this soon led to the departure of their original drummer, Ralph Swartz, who hated rock, and his replacement by Sadler.

Soon after their debut single *Why/Baby Get Your Head Screwed On* was released in early 1968 (Up 2202-7-13) with the above-mentioned line-up. The A side was a mellow, bluesy ballad - an attempt at commercialism and it was a local hit. The flip was an early Cat Stevens' composition, which the band rearranged into a driving rock song. Their follow-up *Keep On Running/ Cheating* (Bridge Society Up 2204) did not stray much from the original versions. It featured Larry Swartzwelder on guitar as Dan Hartman was drafted for the Vietnam war. This also was a local hit.

Their third single was cut in 1969, *High Towers/Fewer Games* (Railroad House 12003). Dan Hartman played guitar on this as Swartzwelder had gone into service. Joe Caleoiero had joined the band on bass. This was the band's most stable line-up and they sounded much like **The Jimi Hendrix Experience**, performing many of his songs in their live shows. *High Towers* included wah wah effects, electric piano, double tracked vocals and dreamy **Nazz**-like harmonies, and was the band's most popular single.

The band were arguably on the verge of a break through when its leader, Dan Hartman, departed to join The Edgar Winter Group and later embarked on a solo career. However, they soldiered on and were rejoined by Schwartzwelder upon his return from service and added Dean Lescalette (rhythm gtr). The A side of their final single *Rock and Roll Woman/Problems* was nonetheless produced and written by Hartman. Initially issued on Heart Records (CS 7672), it was at Hartman's instigation later issued by Epic (5-19037). The band planned a single for Epic, but this did not materialise, although they carried on playing until 1975 before calling it quits.

Caleoiero went on to play in a pop R & B band, The Class Act. Sadler became a session musician for Olivia Newton-John and John Miles among others and managed funk band, Positive Force, and co-managed Skyline Records.

Lemon Drops

Personnel:	DICK SIDMAN	vcls
	DANNY SMOLA	vcls
	EDDIE WEISS	lead gtr
	RICKY ERICKSON	lead gtr
	JEFF BRAND	bs
	BOBBY LUNAIK	gtr
	GARY WEISS	drms

Albums:	1(-)	CRYSTAL PURE (Cicadelic CIC 984) 1985
	2(-)	SECOND ALBUM (Cicadelic CIC 982) 1987

The band formed in the Chicago, Illinois suburb of McHenry in 1966. Despite its repetitive lyrics the band's only 60's recording *I Live In The Springtime* (Rembradt), *Pebbles Vol. 8*), has a strong enough melody to suggest that better things could have laid ahead.....as it was none of their other 1967-68 recording sessions were released on record until the mid-80's.

The Lemon Pipers

Personnel:	BILL ALBOUGHT	drms	A
	IVAN BROWNE	vcls,gtr	A
	BILL BARTLESS	gtr	A
	REG NAVE	keyb'ds	A
	STEVE WALMSLEY	bs	A

ALBUMS:	1(A)	GREEN TAMBOURINE (Buddah 2349 006) 1968
	2(A)	JELLY JUNGLE (Buddah BDS 5016) 1969

This psychedelic bubblegum group will be best remembered for their single *Green Tambourine* (Buddah) which topped the US charts and reached No 7 in the UK in early 1968. Ironically, this was one of the earliest drug songs to achieve chart success. Although follow-up *Rice Is Nice* (Buddah) also made the US top 40 and No 41 in the UK, like most other bubblegum bands they were not equipped to live up to their original promise and split after one further single failure *Jelly Jungle (Of Marmalade)* (Buddah.) Their singles were released by Pye Int. in the UK.

Thru' With You on their first album was a classic raga rock track. This album was later reissued by Buddah. The band also have an excellent track, *Quiet Please* on *Echoes In Time Vol. 1.*

Limey and The Yanks

This Los Angeles band issued two singles, *Guaranteed Love*, featured on *Highs In The Mid-60's Vol. 1* and *Out Of Sight, Out Of Mind*, a weak cover version of **The Marauders'** obscure single, which is included on *Highs In The Mid-60's Vol.3.*

Lincoln St. Exit

Personnel:	MICHAEL MARTIN	lead gtr	A
	MAC SUAZO	bs	A
	LEE HERRES	drms	A
	R.C. GARISS	lead gtr	A

ALBUM:	1(A)	DRIVE IT (Mainstream S/6126) 1970	R1

This mid-Western band of some repute (probably from New Mexico) were comprised of Souix Indians. Prior to the above mentioned album, which is blues-based, they issued some mid-60's singles for Ecco and Souled-Out records, which do not appear on the album. They also cut two EP's, *Whatever* and *Sunny Sunday*. One cut *Bummer* is featured on a number of compilation albums, including *Garage Music for Psych Heads* and *Chainsaw*. The above personnel reappeared as Xit - the Red Indian band in the 70's and released albums on Rare Earth, of which the first *Plight Of The Redman* is of some repute.

The Litter

Personnel:	DAN RINALDI	rhythm gtr,vcls	A
	DENNY WAITE	vcls,organ	A
	TOM MURRAY	drms	A
	JIM KANE	bs,moog	A
	TOM CAPLAN	lead gtr	A

ALBUMS:	1(A)	DISTORTIONS (Warick 671)1967	R3
	2(A)	$100 FINE (Hexagon 681) 1968	R3
	3( )	EMERGE THE LITTER (Probe 4504) 1969	

From Minneapolis, Minnesota, **The Litter** have the distinction of recording two of America's most sought after psychedelic punk albums. Both albums have been reissued of late as limited editions and are well worth obtaining.

Distortions contained high energy psychedelic rock versions of many classic songs. Of these *Action Woman* is featured on *Pebbles Vol. 1*, and their amazing (if over the top) psychedelic rework of *I'm A Man* may be found on *Pebbles Vol. 2*. Play it Loud! Feedback appears to have been one of the main weapons in their repertoire, and it is seldom used more effectively than on the aforementioned track. Also on the album are fine versions of Dave Clarke Five's UK hit *I'm So Glad*, The Small Faces' classic *Whatcha Gonna Do 'Bout It*, The Who's *Substitute* and *A Legal Matter*, Spencer Davis' *Somebody Help Me*, **The Yardbirds'** *Rock My Mind*, *Soul Searchin'* and Buffy St. Marie's much recorded *Codine.*

By their next effort, *$100 Fine* the group were writing much of their own material. For this reason *$100 Fine* is probably the finer album. Opening track *Mindbreaker* features fine fuzztone guitar work and culminates in a psychedelic haze. Their driving electric guitar work is well represented in tracks like *Tallyman*, while *Here I Go Again* has a catchy guitar riff intro. More vintage psychedelic guitar work is evident on *Morning Sun* and *(Under the screaming double) Eagle*. The side culminates with a piece of psychedelic nonsense *Apologies To 2069*, which ends with the intro to *Action Woman* - a track on their first album. However, the stand-out track is the aptly named *Kaleidoscope* on side 2, featuring an early use of 'phasing'. The remainder of this side is comprised of an impressive extended version of The Zombies *She's Not There* and the self-explanatory *Blues I*. If you ever get the chance to hear either of these two albums, take it!

1969 saw the group sign to a major record company (ABC), but the resulting album issued on the Probe subsidiary was disappointing.

Little Boy Blues

Personnel:				
		MARK CAPLAN	vcls	A
		BILL MOONEY	drms	A
		PETER POLLACK	gtrs	A
		RAY LEVIN	keyb'ds,bs	A
ALBUM:	1(A)	WOODLAND OF WIER (Fontana 67578) 1968		SC

This Chicago band issued singles in the mid-60's for Happy Tiger and Ronko records. Two appear on compilations, *Great Train Robbery* on *Highs In The Mid-60's Vol. 4* and *Off The Wall Vol. 2* and *I Can Only Give You Everything*, (which was recorded by a handful of other bands), which is on *Pebbles Vol. 2*

Caplan went on to play with **The Wizards From Kansas**.

Liverpool Five

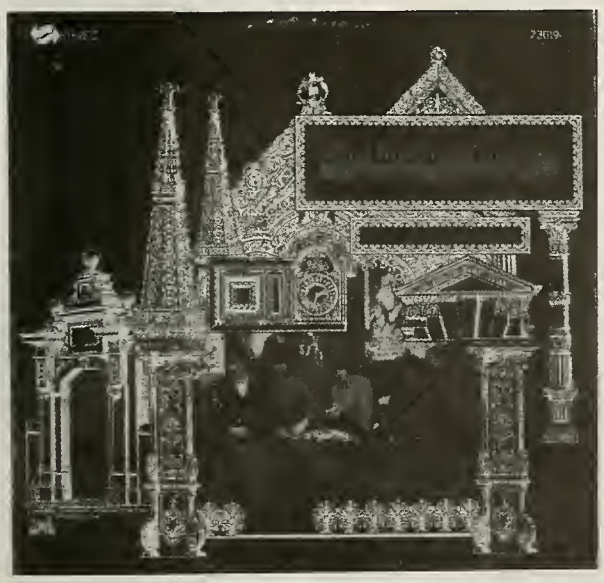
Personnel:		
	STEVE LAINE	vcls
	KEN COX	gtr
	JIMMY MAY	drms,vcls
	RON HENLEY	keyb'ds
	DAVE BURGESS	bs,vcls

None of the above are thought to be from Liverpool, but after forming in Britain in 1964 they emigrated via the Far East to Los Angeles and eventually signed to RCA in 1966. Their material mixed Merseybeat ballads with garage punk rock. One of their singles, *New Directions* (RCA 47-8906), which is featured on *Mindrocker Vol. 9*, contained some infectious guitar work. Despite its considerable commercial potential the 45 was only a local success.

The Live Wires

A very obscure outfit, whose *Love* (*Pebbles Vol. 7*) illustrates the Anglophile influence on American garage bands. They sound one of the 'also rans'.

The Lollipop Shoppe



Personnel:				
		FRED COLE	vcls	A
		RON BUZZELL	gtrs	A
		ED BOWEN	gtrs	A
		BOB ATKINS	bs	A
		TIM ROCKSON	drms	A
		JOHN THE GREEK	keyb'ds	A
		CARL FORTINA	accordian	A
ALBUM:	1(A)	JUST COLOUR (Uni 73019) 1967		R1

An Oregon band who also made a 45 on Shamley. Band leader, Fred Cole later formed 70's band Zipper. Cole's vocals are very distinctive and your reaction to the album will largely be determined by how you respond to them. Opening track, *You Must Be A Witch* is featured on *Pebbles Vol. 8*. Other strong tracks on the album are the slower sensitive punk ballad *Underground Railroad* and *Don't Close The Door On Me* and the more commercial *It's Only A Reflection*. The album has been repressed.

The Looking Glasses

Thought to hail from the Los Angeles suburbs, this band had a very spacey acid punk number *Visions*, issued by Media records. Its included on *Pebbles Vol. 11* whose sleeve-notes point out that the same record was issued by the larger Independence label with the group's name changed to The Clouds.

Loose Enz

A Pennsylvania punk band who produced a string of singles during the mid-60's, some of which were obviously influenced by British bands like the **Yardbirds** and the **Pretty Things**.

The Lost and Found

Personnel:			
		PETER BLACK	A
		JAMES HARRELL	A
		JIMMY FROST	A
		STEVE WEBB	A
ALBUM:	1(A)	EVERYBODY'S HERE (International Artists No 3) 1967	R1

Originally known as The Misfits and based in Houston they were heavily influenced by **The Elevators** and were the house band at The Living Eye club in Houston for six months. Their album contains an inferior version of *Don't Fall Down* from **The Elevators** first LP and another track *Let Me Be* includes the jug sound which characterised **The Elevators'** albums. The strongest track on the album *There Would Be No Doubt* is included on the Radarscope 1978 EP. The title track and *Forever Lasting Plastic Words* were issued as a single by International Artists (IA 120). Also of note are two instrumental jams *Zig Zag Blues*, dedicated to the founder of Zig Zag, and *Living Eye* dedicated to Houston's Living Eye-Teen Club - a popular venue for bands of this era. **The Lost and Found** issued one further, non- LP, single for International Artists, *When Will You Come Through/Professor Black* (IA 125), before splitting. Peter Black later became involved with **Endle St Cloud**, whilst James Harrell joined Potter St Cloud.

Lothar and the Hand People

Personnel:				
		JOHN EMELIN	vcls	A
		TOM FLYE	percsn	A
		RUSTY FORD	bs	A
		KIM KING	moog,synth,gtr	A
		PAUL CONLY	keyb'ds,moog	A
ALBUMS:	1(A)	PRESENTING LOTHAR AND THE HAND PEOPLE (Capitol 2997) 1968		
	2(A)	SPACE HYMN (Capitol 247) 1969		SC

This was one of the most interesting groups to emerge from America in this era. They moved to New York to record their two albums. **Lothar** was actually the name they gave to the theremin, which, together with two moog synthesizers, Ampex tape decks, keyboards and a linear controller characterised the group's sound.

Their debut album was reissued in the UK a few years ago and is consequently not difficult to obtain. On most tracks like *This May Be Goodbye* and *That's Another Story*, the theremin's influence is confined to short intros to fairly conventional two or three minute compositions. However, three exceptions to this are the weird *Machines*, the unusual *Sex*

and Violence and final track *It Comes On Anyhow* - which is a foretaste of some of the psychedelic craziness which appeared on their follow-up album.

On *Space Hymn*, the theremin and other electronic gadgetery is generally used to better effect. The album is composed of a mixture of weird material and more commercial numbers, such as *Yes! I Love You*, *Heatwave*, and *Say I Do* (which were issued as singles).

The lyrics are often full of the usual hippy cliches. For example, *What Grows On Your Head?* is, as one might expect, romanticizing about the freedom and virtues of long hair, while *Midnight Ranger* sounds like the story of a ranger who has had one trip too many! Some of the other material is particularly weird, notably keyboard instrumental *Wedding Night For Those Who Love*, *Sdrawkcab*, and *Today Is Only Yesterday's Tomorrow*. The title track, however, reaches new heights of craziness when the vocalist sets about hypnotizing his audience! Certainly an interesting album, this is recommended. Apart from *Heatwave*, all the material was written by the band and you won't hear anything more unusual from this era than that title track.

Love

Personnel:			
	ARTHUR LEE	vcls,gtr	ABCDEFG
	JOHN ECHOLS	gtr	ABCD
	KEN FORSSI	bs	ABCD
	BRYAN MACLEAN	gtr	ABCD
	ALBAN 'SNOOPY' PFISTERER	keyb'ds,drms	BC
	DON CONKA	drms	A
	MICHAEL STUART	drms	CD
	TJAY CANTRELLI	hns	CD
	FRANK FAYAD	bs	EFG
	GEORGE SURANOVICH	drms	EFG
	DRACHEN THEAKER	drms	E
	NOONEY RICKET	vcls,gtr	G
	JAY DONNELLAN	lead gtr	EF
	GARY ROWLES		FG

ALBUMS: 1(B) LOVE (Elektra EKS 74001) 1966 SC
2(C) DA CAPO (Elektra EKS 74005) 1967
3(D) FOREVER CHANGES (Elektra EKS 74013) 1967
4(E) FOUR SAIL (Elektra EKS 74049) 1969
5(F) OUT HERE (Blue Thumb BTS 9000) 1969
6(G) FALSE START (Blue Thumb BTS 8822) 1970

NB. 1 reissued on Edsel ED 218.

Arthur Lee and Band Aid:
VINDICATOR (A & M 4356) 1972

Born in Memphis, Arthur Lee later moved to Los Angeles where he first saw **The Byrds**. The folk rock act represented a break with the usual rhythm and blues format previously played at the clubs, and had an enormous influence upon him. Lee had formed and disbanded a number of groups since moving to LA, including The VIP's and Arthur Lee and the Lags. After hearing **The Byrds** he formed The Grassroots which included former **Byrds** roadie, Maclean; Forssi (earlier with The Sufaris) and Memphis-born Echols. They began to play around the LA clubs, but Lee discovered that another band had got first rights to their name and it was changed to **Love**.

Love made their debut at the Brave New World in Spring 1965 and by the early summer of that year, Jac Holzman (head of Elektra records) discovered them playing at the Hollywood club, Bido Lito's. Elektra were looking for one of the new folk rock acts, and eventually signed them up. They quickly became a cult attraction and by 1966 had a residency at Bido Lito's.

Their debut album *Love* was impressive, containing the drug-orientated *Signed DC*, *Hey Joe* and *My Little Red Book*.

Before the release of their follow-up LP *Da Capo*, Lee bought in Michael Stuart (formerly with LA band **The Sons of Adam**) on drums and Tjay Cantrelli on horns. 'Snoopy' Pfisterer was transferred from drums to keyboards. This album contained their second hit single *Seven and Seven Is*, *The Castle* and *Stephanie Knows Who*. Whilst *Orange Skies* would set the style for their following album, the whole of side 2 was taken up by the highly ambitious but only partially successful 20-minutes long *Revelation*.

Pfisterer and Cantrelli had both departed before the band released the masterful *Forever Changes* as a five-piece. Both Bob Harris and Penny Valentine chose this as their favourite album of all time in Paul Gambaccini's book *Critics Choice: Top 200 Albums*. Almost every track was a classic and *Alone Again Or* and *Andmoreagain* were further US hit singles. Many of the other songs flowed gently with muted guitar leads, soothing brass, sweeping string and often nihilistic lyrics. Lee chose haunting surrealistic lyrics, often making play on words. This is illustrated in the *Red Telephone*:-

'Sittin' on a hillside
Watching all the people die
I feel much better on the other side.

I believe in magic
Why? Because it is so quick
I don't need power when I'm hypnotized.

Look in my eyes
What are you seeing?
I see. How do you feel?

I feel real phoney when my name is Bill.

Life goes on here
Day after Day
I don't know if I am living
Or if I'm supposed to be.

Sometimes my life is so eerie
And if you think I'm unhappy
Paint me white.

I've been here once
I've been here twice
I don't know if the third's the fourth
Or the fifth's the sixth.

Sometime I deal with numbers
And if you want to count me
Count me out.

I believe in times of day
Any time with me's OK
I just don't want you using up my time,
'Cos that's not right.'

The song concludes with the repetition of a hauntingly hypnotic chorus:

'They're locking them up today
They're throwing away the key
I wonder who it will be tomorrow
You or Me.'
(from *The Red Telephone*)

The drug influence which helped inspire this album was also to be the group's undoing They scarcely left their former horror movie set/house near Hollywood, and when they did record another album it was too awful to release.

Lee broke the band up and formed a new one comprising Frank Fayad (bs), George Suranovitch (drms), and Jay Donnellan (gtr), although additional musicians were used on recordings. *Four Sail* was their last album for Elektra and subsequent albums were comparatively disappointing. However, they managed a tour of England in 1970. But, after the failure of *False Start*, Lee split the group again and worked on his solo album. Later, he would try unsuccessfully to form another version of **Love**. It is unlikely, however, that the mellow blend of their first three albums will ever be repeated and **Love** are best left alone to be remembered as one of the very best of the LA rock bands. Material from their early years is thoughtfully compiled on Rhino's *Best of Love* which was repackaged in 1987. *Love Live* (Line LLP 5152 AP) 1983 is a recording of a reunion concert at the Whiskey's A Go Go in 1978. It includes gorgeous versions of *Orange Skies* and *Old Man* but the rest is pretty inept.

Love Exchange

A typical LA commercial flower power group, whose offering on *Highs In The Mid-60's Vol. 3*, *Swallow The Sun* is eminently listenable and typified the freshness of LA rock in this period.

Jamie Lyons

Jamie had previously fronted Ohio's **Music Explosion**, his solo effort *Stand By My Side* (Laurie) 1968 is featured on *Mindrocker Vol. 6*.

The Lyrics

This Los Angeles band released four singles during the mid-60's. *So What* (*Pebbles Vol. 2*) was a typical punk recording of this era with its prominent harmonica and raw punk vocals. By the time of their final release *Wait Up To My Voice* (*Highs In The Mid-60's Vol. 3*), they had traded their rawness for a more harmonius sound.

Mad River

Personnel:		TOM MANNING	vcls	A
		DAVID ROBINSON	lead gtrs	AB
		RICK BOCHNER	gtrs	AB
		LAWRENCE HAMMOND	keyb'ds,bs,vcls	AB
		GREG DEWEY	hrmnca,drms	AB
		(JERRY CORBITT	steel gtr	B)
		(RON WILSON	percsn.	B)
		(BANANA	steel gtr	B)
ALBUMS:	1(A)	MAD RIVER (Capitol ST 2985) 1968		
	2(B)	PARADISE BAR AND GRILL (Capitol ST 185) 1969		SC
	NB.	1 reissued as Edsel ED 140 (1985) and 2 as Edsel ED 188 (1986).		

This unique band were fronted by Lawrence Hammond, who was born in Berkeley, but spent much of his childhood in Nebraska. Bluegrass music was his main musical influence. The band was formed by Hammond (harp,vcls) and a series of fellow medical students (Robinson (gtr), Manning (bs), and Dewey (drms)), who all attended Antioch College in Yellow Springs, Ohio. They were originally known as The Mad River Blues Band - Mad River being a small tributary of the Ohio. The band, minus Manning, then moved to Washington DC for a while. In this period they began to write their own material and secured gigs at very disreputable dives. They then returned to Yellow Springs where Manning rejoined the band and Rick Bockner was added on guitars. In the Spring of 1967 the band quit college, headed for San Francisco, and soon became based in Berkeley.

Soon afterwards Sam Silver, a friend of Ed Denson, manager of **Country Joe and the Fish**, became their manager. Consequently, they secured a number of gigs with **The Fish**. The band were befriended by Lonnie Hewitt and in 1967 recorded their legendary *Wind Chimes* (EP) on his Wee label (10021). Its an interesting record, not easy to obtain, which contains an early version of *Amphetamine Gazelle* (simply called *Gazelle* on the EP), *Wind Chimes* and *Orange Fire*. The first two are on the first album. *Orange Fire* is a non-LP track.

By the end of 1967 they had played a number of Fillmore and Avalon gigs and were signed to Capitol along the **The Quicksilver Messenger Service** and **The Steve Miller Band**. Their debut album was issued in 1968. Extremely uncommercial it was particularly noteworthy for Lawrence Hammond's distinctive quavering vocals and some superb interweaving acid guitar work (particularly on *The War Goes On* and *Eastern Light*). It has later transpired that during its making the recording and playback speeds were not the same - so everything came out higher and faster than they had played it!

Prior to the recording of their second album, Manning left the band and they got a new manager, Harry Sobol. They also asked Jerry Corbitt (of **The Youngbloods**), an acquaintance from their Yellow Spring days, to produce it. The album was an amalgam of different styles - short 'country rock' tracks like *Paradise Bar and Grill*, *Love's Not The Way To Treat A Friend* and *Cherokee Queen* appear alongside a couple of long acid influenced tracks, *Leave Me Stay* and *Academy Cemetery*. This album was greeted with more enthusiasm than their debut by the critics, but Capitol did nothing to promote it and did not release it in England.

Inevitably, then, **Mad River** split up in 1968. Bockner went to run a homestead in Canada. Dewey worked on Jerry Corbitt's first album and later had a spell with **Country Joe and the Fish**, Grootna, Eggs Over Easy and Bodacious. Robinson became a building contractor and Manning did occasional work for him and some session work.

Lawrence Hammond later formed The Whiplash Band, a bluegrass/country music outfit. Supported by this outfit (Alan Lane (bs), Janet Bryson (vcls), Al McShane (drms), and James Louis Parber (lead gtr), Hammond recorded a country rock album *Coyote's Dream* (Takoma C1047) in 1976.

As for **Mad River** - their output is essential for any collector of psychedelia.

Magi

Personnel:				
		LARRY STUTZMAN	gtr,vcls	A
		JOHN GAUT	vcls	A
		TOM STEVENS	bs,vcls	A
		STEVE VANLANINGHAM	gtr	A
		JERRY WIGGINS	drms	A
Album:	1(A)	WIN OR LOSE (?) 197?		R5
	NB.	Reissued on Breeder RPR 001-1C-560 (1986).		

Drug-oreintated high energy rock which features some excellent guitar work but lacks variety of material.

Magic

Personnel:				
		DUANE KING	gtrs,vcls	A
		JOEY MURCIA	gtrs	A
		NICK KING	bs	A
		GARY HARGER	drms	A
ALBUMS:	1(A)	ENCLOSED (Armadillo) 196?		R4
	2(A)	MAGIC (Rare Earth 527) 1971		
	NB.	1 reissued on HYPE HYP 02 1986		

This band's guitarist later played for the Florida band, The Birdwatchers. The Armadillo album was very rare and sought after prior to its reissue and is full of great duel guitar work and one outstanding track, *Play*. The Rare Earth album is not so good.

The Magicians

Personnel:		
	ALLAN JACOBS	lead gtr
	JOHN TOWNLEY	bs
	GARY BONNER	rhythmn gtr
	ALAN GORDON	drms

An East Coast band who are best known for their pop rock rendition *Invitation To Cry* on Lenny Kay's *Nuggets* compilation. They made two other reasonably good singles and an unreleased album, but although they seemed on the verge of success they never actually achieved much. Upon their demise, Jacobs went solo, Townley founded the Apostolic Studios in New York and Bonner and Gordon became a successful songwriting team, penning The Turtles' *She'd Rather Be With Me* and *Happy Together* among others.

The Magic Mushrooms (See **Sacred Mushrooms**)

Majic Ship

Personnel:				
		MIKE GARRIGAN	vcls	A
		TOMMY NIKOSEY	gtr,vcls	A
		ROB BUCKMAN	drms	A
		COSMO (GUS) RIOZZI	bs,organ,vcls	A
		PHIL POLIMENI	lead gtr	A
ALBUM:	1(A)	MAJIC SHIP (Bel-Ami) 1968		R4
	NB:	Reissued by Heyoka (Hey 203) 1985		

The above album was very rare and contains a stunning version of Neil Young's *Down By The River*, which merges into *For What It's Worth*. Many other tracks, such as *Free* contain some pulsating guitar work, but there are some mellow ones too. Recommended.

The band also recorded 45's for PIP, Majac, B.T.Puppy and Crazy Horse Records, and have one cut, *Green Plant* on *Psychedelic Unknowns Vol. 5*.

The Mandrake Memorial

Personnel:				
		CRAIG ANDERTON	gtr,sitar	A
		RANDY MONACO	vcls,bs	A
		J KEVIN LALLY	drms	A
		MICHAEL KAC	keyb'ds,vcls	A
ALBUMS:	1(A)	THE MANDRAKE MEMORIAL (Poppy 40002) 1968		
	2(A)	MEDIUM (Poppy 40003) 1969		SC
	3(A)	PUZZLE (Poppy 40006) 1970		SC

Hailing from Philadelphia, their first two albums were issued by RCA in the UK, but by Poppy, a subsidiary of MGM in the USA.

Their debut album is composed of short commercial rock compositions, like *Bird Journey*, *Rainy May* and *Dark Lady* with Randy Monaco's pleasing, laid back vocals and Michael Kac's keyboards usually to the fore. The strongest track on the album is possibly the haunting *Strange*, but a consistent standard is maintained throughout.

The simple pop format is dropped on the *Medium* album which is the group's first real excursion into the world of psychedelia. Overall, it is less consistent but possibly more interesting than their earlier effort. Of particular interest is the opening track on side 2, the haunting *After Pascal*, which has an unusual psychedelic intro, and the fuzztone guitar work on *Smokescreen*. Another track *Barnaby Plum* has an unusual modular intro and a pleasant autoharp piece in the middle. However, some of the other music on the album is frankly tedious.

Their third and final album, *Puzzle* was their most ambitious. It had a most interesting cover. The mysterious opening track *Earthfriend Prelude* sets the tenor for the remainder of the album, which is their rarest and something of a collector's item. But other tracks like *Just A Blur* were more in the style of their first album, while *Kyrie* finds the group playing quasi-religious material, as does *A Children's Prayer* on side 2. *Volcano Prelude*, the opening track on side 2 commences with a slow orchestrated drum crescendo, while *Whisper Play* was possibly the strangest track on the album, based around the idea of quasi-religious music, superimposed upon whispers. Overall, this amounted to an early concept album and,with a total playing time of almost 49 minutes, was excellent value when first released.

The Marauders

A punk band of unknown origin who recorded for Laurie records and whose best cut, *Out Of Sight, Out Of Mind* (Laurie 3356) in 1967, is featured both on *Glimpses* and *Mindrocker Vol. 3*. Also worth checking out are *Nightmare* (*Glimpses Vol. 2*) and *Since I Met You*, (*Pebbles Vol. 10*).

Mark IV

Mike Reilly, later of Pure Prairie League, reputedly sang and played bass with this outfit, whose *Hollow Woman* (Columbia 43911) on *Mindrocker Vol. 7*, recorded in late '66, contains some tasty fuzztone guitar. This, together with the lead vocalist's intriguing voice, are the main points of interest on the record.

The Maze

Personnel:		
	J. JENSEN	A
	W. GARDNER	A
	R. EITTREIM	A
	C. BOYD	A

ALBUM: 1(A) ARMAGEDDON (MTA MTS 5012) 1969 R2

This band is thought to be from California. The album contains some great heavy guitar work.

MC5

Personnel:			
	ROB TYNER	vcls,hrmnca	A
	WAYNE KRAMER	gtr	A
	FRED 'SONIC' SMITH	gtr	A
	MICHAEL DAVIS	bs	A
	DENNIS THOMPSON	drms	A
	(PETE KELLY	keyb'ds) on 2	

ALBUMS: 1(A) KICK OUT THE JAMS (Elektra 74042) 1969
2(A) BACK IN THE USA (Atlantic 8247) 1970
3(A) HIGH TIME (Atlantic 8285) 1971

MC5 did not play psychedelia, but hailing from Detroit their revolutionary brand of hard rock epitomized by tracks such as *Ramblin' Rose* on their first album perhaps merits a passing mention, because of its enormous influence on the punk rock revival which started in England in the late 70's. Although none of their albums have sold particularly well, their second has retrospectively received high acclaim.

The Mesmerizing Eye

ALBUM: PSYCHEDELIA - A MUSICAL LIGHT SHOW (Smash 67090) 1967

Another, obscure studio band whose only recording known to the author was the above-mentioned album.

The Millennium

Personnel:			
	RON EDGAR	drms	A
	LEE MALLORY		A
	DOUG RHODES	organ	A
	JOEY STEC		A
	MIKE FENNELLY		A
	CURT BOETTCHER		A
	SANDY SALISBURY		A
	JERRY SCHEFF		
	KEITH OLSEN		

ALBUM: 1(A) BEGIN (Columnia/CBS CS9663) 1968

NB: Reissued in Holland in 1976.

Millennium were a studio group put together as a vehicle for Boettcher's ideas. He wrote almost half of the tracks on their pleasant pop/rock album. Edgar, Rhodes and Keith Olsen had all previously played with **The Music Machine** and Mallory and Boettcher had been in Ballroom. The band later included Jerry Scheff who had played with **Goldenrod**.

The Steve Miller Band

Personnel:			
	STEVE MILLER	gtr,vcls	ABCDEFG
	LONNIE TURNER	bs	ABCDE
	JAMES 'CURLEY' COOKE	gtr,vcls	AB
	TIM DAVIS	drms,vcls	ABCDEF
	BOZ SCAGGS	gtr,vcls	C
	JIM PETERMAN	organ	BC
	BEN SIDRAN	keyn'ds	D
	BOBBY WINKELMAN	bs,vcls.gtr	F
	ROSS VALLORY	bs	G
	JACK KING	drms	G
	DICK THOMPSON	keyb'ds	H
	ROGER ALLAN CLARK	drms	H
	GERALD JOHNSON	bs	H

ALBUMS: 1(C) CHILDREN OF THE FUTURE (Captiol 718) 1968
(up to 2(C) SAILOR (Captiol 719) 1968
1972) 3(D) BRAVE NEW WORLD (Capitol 184) 1969
4(E) YOUR SAVING GRACE (Capitol 331) 1969
5(F) NUMBER FIVE (Capitol 436) 1970
6(G) ROCK LOVE (Capitol 748) 1970
7(H) RECALL THE BEGINNING A JOURNEY FROM EDEN (Capitol 11022) 1972

also featured on REVOLUTION SOUNDTRACK (UA 5185) Three tracks: *Mercury Blues, Your Old Lady* and *Superbyrd*.

NB: There are numerous compilation LP's, of which *Anthology* (Capitol 11114) is probably the best.

A child music prodigy, **Steve Miller** was born in Milwawkee, Wisconsin, but raised in Texas. Coming from a musical family - his mother was a singer and his father a country fiddler - **Miller** was learning to play guitar at the age of five. At twelve he played with Boz Scaggs in a local band The Marksmen. His music hero at this time was T-Bone Walker and **Miller** developed a strong interest in black music. Whilst Scaggs and he were both attending Wisconsin University, they formed a soul and Motown group - The Ardells. **Miller** then headed for Chicago where he became involved in the white blues scene. There he played in bands which featured Junior Wells, Muddy Waters and Buddy Guy. Eventually, he met up with Barry Goldberg (of The Electric Flag) and formed a group called World War Three which recorded a single, *The Mother Song*. They were beginning work on an album when **Miller** quit because of managerial troubles. He headed for Texas and also spent a while at Copenhagen University, but in 1966, like **Joplin** and so many others, he was attracted by the exciting music developments taking place in San Francisco. Here with Tim Davis (drms), Lonnie Turner (bs) and Curley Cooke (rythm gtr) he formed the first **Steve Miller Band**. This line-up contributed three tracks to the soundtrack of *Revolution*, a cult film at that time. They developed the raw, driving sound which characterized the early 'acid' bands, yet the blues remained a strong influence in their music. This was particularly evident on one of the tracks, *Mercury Blues* (which reappears in more sophisticated form on the band's 1975 *Fly Like An Eagle* album), whilst the instrumental *Superbyrd* and *Your Old Lady* captured that driving guitar and organ sound.

The band made a successful appearance at the Monterey festival and were soon offered a recording contract by Capitol. By now, old pal Boz Scaggs had replaced Curly Cooke in the band and organist Jim Peterman was included in the new fivesome. Surprisingly, **Miller** decided to go to London to record their excellent debut album *Children of the Future*. This was produced by Glyn Johns, who had helped engineer The Beatles' *Sergeant Pepper* album. His influence is evident throughout the album, which entirely lacked the 'live' atmosphere of so many of the early 'Frisco acid rock LP's, but attained an unequalled standard of production at that time among San Francisco bands.

Of particular significance is the early use of psychedelic sound effects throughout Side 1, with Peterman's fine organ work to the fore. The band had temporarily dropped its driving, bluesy rock in favour of a series of beautiful 'acid' ballad type numbers such as *In My First Mind* and *Children of the Future*. The use of sound effects are particularly prominent in the side's closing track *The Beauty of Time Is That It Is Showing*. The material of side 2 is similar to what they were playing before they left San Francisco, with each track merging into the following one. *Junior Saw It Happen* and two bluesy numbers - the fast *Fanny Mae* and the slow *Key To The Highway* - are the stronger tracks in this side. Overall, the album was extremely varied.

The group was busted while in London and returned to San Francisco to work on the follow-up, *Sailor*. This was more consistent than their earlier effort and, possibly, the group's finest LP. Opening track *Song For Our Ancestors* was an instrumental which commenced with the sound of a ship's horn. *Dear Mary* featured **Miller's** high-pitched vocals which came to characterise their more sensitive numbers. However, the album's most popular tracks proved to be dance number *Living in the USA*, a song, as its title suggests, about Amercian life, and the self-descriptive *Gangster Of Love*. Its most melodic was the beautiful *Quicksilver Girl*, which opens Side 2, while *Overdrive* was a Stones-like R&B number.

Boz Scaggs and Jim Peterman left the band in 1968 with Ben Sidran (keyb'ds) and Glyn Johns (gtr,percsn,vcls) coming in for the third album, *Brave New World*. Johns also co-produced the album with **Steve Miller.** The track featured the sound effects of both a rain and a sandstorm, but overall the album lacked the imagination and consistency of the band's two earlier efforts. Most of the songs were up-tempo boogies, but two notable exceptions were the beautifully laid-back number *Seasons* and *Space Cowboy*, later to become something of a classic.

The band's fourth album, *Your Saving Grace*, was also released in 1969. Ben Sidran and Nicky Hopkins assisted with its production. This was the last album the band recorded in San Francisco. *Just A Passing Fancy In A Midnite Dream* and *Don't Let Nobody Turn You Around* were up-tempo country-influenced numbers. Another track, *Feel So Glad*, featured Nicky Hopkin's dynamic keyboard-playing. But it is really the slower tracks that stand out on this album – the title song, and two other sensitive numbers *Baby's House* and *Motherless Children*. Although more consistent than their previous effort, this album did not attain the heights of the first two albums and Lonnie Turner left the band, being replaced by Bobby Winkelman. Ben Sidran also quit to go into producing and Nicky Hopkins joined **The Quicksilver Messenger Service.**

Miller left San Francisco with this new line-up and *Number Five* was recorded in Nashville, Tennesee and released in July 1970. Various Nashville sessionmen assisted on this album. However, at the turn of the 60's the music scene was beginning to change and this album shows the band struggling to keep apace with developments. The opening track *Good Morning* is noteworthy for its psychedelic intro and unusual ending - a variation on the Christmas Carol *God Rest You Merry Gentlemen*. Inevitably, others like *Going To The Country* and the excellent *Hot Chilli* echoed the influence of the Nashville music scene. The other stand-out number on the album was *Jackson-Kent Blues* featuring **Miller** on echoplex guitars and culminating in an interesting ending. Two other slower numbers are of note, **Steve Miller's** *Midnight Tango* and closing track *Never Kill Another Man*. The remaining material was dispensable, through, and overall this album was on a par with the previous two.

Further personnel changes took place, with Winkelman and Davis leaving, the latter to start a solo career. Their replacements Ross Vallery (bs) and Jack King (drms) recorded the disappointing *Rock Love*, but Vallery then departed with Dick Thompson (keyb'ds), Roger Allen Clark (drms) and Gerald Johnson (bs), playing on their 1972 release *Recall The Beginning...* and Ben Sidran returning to help in its production. By the end of 1972 the band was at its lowest ebb, with possibly its best work to come.

The title track of their next album *The Joker* would become a US No. 1 elevating the band to new heights of popularity. After a three year recording lay off they returned with the excellent *Fly Like An Eagle* (Capitol 11497) and the similar but equally successful *Book Of Dreams* (Capitol 11630) (1977). More recently, the band have acquired considerable popularity in the discos with the title track of their 1982 album *Abracadabra* (Capitol 12216).

The Mind's Eye

Personnel:		
	BENNY TREIBER	
	STEVE PERRON	vcls
	LOUIS CABAZA	keybds,bs
	ANDY ZSUCH	drms
	BILL ASH	gtr

Based in San Antonio this band started out as The Argyles, who released two singles, *The Lightnin'/Farmer John* (Pic one 136) and The Beau Brummel's *Still In Love With You Baby/ Turn On Your Love Light* in 1966 on Jox 055. They changed their name to **The Mind's Eye** and released the incredible *Help I'm Lost* (Jox 058) which can be heard on *Acid Dreams*. This is a piece of pure psychedelic dementia with swirling guitar organ/ violin crescendos and melodramatic vocals. The flip was *Still In Love With You Baby*, which they had earlier recorded as The Argyles. Upon their demise group member, Steve Perron, founded **The Children.**

Mind Garage

Personnel:			
	LARRY McCLURG	vcls	A
	JACK BONASSO	keyb'ds	A
	JOHN VAUGHAN	lead gtrs	A
	NORRIS N LYTTON	bs,sax	A
	TED SMITH	drms	A

ALBUMS: 1(A) MIND GARAGE - AN ELECTRONIC ROCK MASS (RCA) 1969
2( ) AGAIN - ELECTRIC LITURGY (RCA) 1970

Out of West Virginia, this band recorded a single on Morning Glory records, as well as the above albums, which are not recommended.

Moby Grape

Personnel:			
	JERRY MILLER	gtr	BCDE
	PETER LEWIS	gtr	ABCDE
	BOB MOSLEY	bs	ABCE
	BOB NEWKIRK	drms	A
	DON STEVENSON	drms	BCDE
	SKIP SPENCE	gtr	B
	BOB MOORE	bs	D
	GORDON STEVENS	vcls,gtr	E

ALBUMS:
1(B) MOBY GRAPE (Columbia CS 9498) 1967
2(B) WOW/GRAPE JAM (Columbia CS CXS 3) 1968
3(C) MOBY GRAPE '69 (Columbia CS 9696) 1969
4(D) TRUELY FINE CITIZEN (Columbia CS 9912) 1970
5(E) 20 GRANITE CREEK (Reprise 6460) 1972
6( ) LIVE GRAPE (Escape) 1978
7( ) MOBY GRAPE (San Francisco Sound) 1984

NB: 1 reissued on Edsel (ED 137) and 5 on Edsel (ED 176)

One of San Francisco's best loved bands, **Moby Grape** were formed in Marin County and soon attracted a large Bay Area following. Miller and Stevenson had previously played with Marsh Gas, an earlier Marin County outfit, and Lewis and Mosley with Joel Scott Hill and The Strangers. Newkirk had also played with Lewis in Peter and the Wolves. Skip Spence, of course, had been the original drummer with **Jefferson Airplane**, but left the band because he wanted to play guitar. The band were soon offered a recording contract by Columbia and their classic first LP was issued in 1967. The album also contained a full colour poster of the band. However, the record company disasterously launched them in an unprecedented blaze of publicity and released the album's ten tracks as A or B sides of five singles simultaneously. There were some fine tracks on the album. Hard rockers like *Hey Grandma* and *Omaha* (complete with psychedelic intro) appear alongside laid back tracks like *Someday, 8.05* and *Sitting By The Window*. The group featured three lead guitarists and all sang. The end result was a structured album with diverse vocal harmonies and some fine interweaving acid guitar work. Sadly they were overexposed and both their album and singles sales were bitterly disappointing.

The next album *Wow* contained a number of short compositions with melodic guitar work, and the opening tracks on each side, *The Place and the Time* and *He*, both contained orchestral arrangements which was uncommon among San Franciscan bands at that time (although in England groups like The Beatles and The Moody Blues were using them regularly). *Three-Four* was a sensitive, beautiful song:-

'Cause I love you all
Even though my heart is far away
It's here I'll stay
Until my life is through
When I'm dead and gone
And my life has passed beyond your view
There inside of you
My life goes on and on.....'
(from *Three-Four*)

Rose Coloured Eyes and *Bitter Wind* are equally memorable, whilst *Can't Be So Bad*, a faster rockier number, demonstrated their musical diversity. One track, featuring Lou Waxman and his orchestra and starring Arthur Godfrey on banjo and ukulele has to be played at 78rpm! In the USA only, a free bonus album *Grape Jam* was issued with *Wow*,

GRAPE JAM

and this featured Mike Bloomfield and Al Kooper on keyboards. Commercially, *Wow* made little impact - the group could not recover from their earlier over-exposure. Towards the end of 1968 they split - but by 1969 they had reformed again as a foursome without Skip Spence. They released the competent *Moby Grape '69* and did a series of live gigs, but generated little interest outside of California. So 1970 saw them split for the second time and Mosley left for good to join the Marines. Later that year, the remaining three reformed, adding Bob Moore (bs) to produce *Truly Fine Citizen*. Inevitably they split again, later reforming as a five-piece band to produce an awful LP *20 Granite Creek*.

Mosley and Spence have also issued solo albums: *Bob Mosley* (Warner Brothers MS 2068) 1972 and *Wine And Roses* (Nightshift) 1987 and Spence *Oar* (Columbia CS 9831) 1969. The latter one was not released outside of the USA and is now a rare collectors item.

Unfortunately, then, **Moby Grape** never attained their true potential on record, but their first two LPs are recommended as offering a glimpse of their real ability. There are also a number of *'Best of'* compilations around.

The Mojo Men

Personnel:	JIMMY ALAIMO	vcls,bs	AB
	DON METCHIK	organ	AB
	JAN ERRICO	drms	AB
	SLY STONE	keyb'ds,gtr,vcls	A
	PAUL CURICO	gtr	AB

ALBUM: 1(B) DANCE WITH ME (Eva 12049) 1984

Although this band was based in San Francisco some members originated from Florida. Sly Stone had left the band (to form Sly and The Family Stone) by the time the band signed to Reprise and achieved some success with Steve Still's *Sit Down I Think I Love You*, which is included on Lenny Kaye's *Nuggets*. Another of their recordings, *We Tried It, Try It* is on *Garage Music For Psych Heads Vol. 1*. The Eva album is a 16 track compilation which shows the band's own compositions to be rather lacking in comparison with their cover versions.

In late 1967 the band became known as Mojo and recorded two albums, *Mojo* and *Mojo Magic* for GRT Records.

The Monocles

This band recorded on Boulder, Colorado's Chicory label which apparently issued a number of mutated psychedelic punk singles circa 66-67. Their *Spider and the Fly*, featured on *Pebbles Vol. 3*, is a re-creation of someone's nightmare. Falsetto shrieks of *Help Me, Help Me*, are superimposed upon a booming bass and mysterious organ, and echo effects. The end result is a most unusual single.

Montage

Personnel:	MICHAEL BROWN	keyb'ds	A
	BOB STEURER	vcls	A
	VANCE CHAPMAN	drms	A
	MIKE SMYTH	gtr	A
	LANCE CORNELIUS	bs	A

ALBUMS: 1(A) MONTAGE (Laurie SLP 2049) 1969
2( ) HOT PARTS (Kama Sutra 2054) 196?

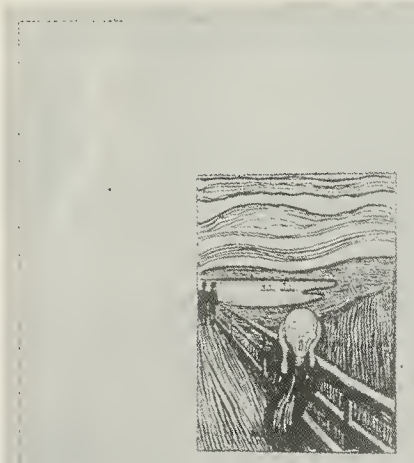
Michael Brown, who had previously played with New York-based Left Banke, wrote nine of the ten tracks on the above album, by this New York band, arranged them and played all the keyboards. The album characterised by melodic vocal harmonies and either stringed or keyboard accompaniment had considerable commercial potential and it's surprising that **Montage** did not enjoy greater success. The album included *Desiree*, which had earlier been an unsuccessful single for The Left Banke. Brown later formed Stories, which he left after their second album.

Steve Morgen

Personnel:	STEVE MORGEN	gtr,vcls	A
	BOB MAIMAN	drms	A
	RENNIE GENOSSA	bs	A
	BARRY STOCK	gtr	A

ALBUM: 1(A) MORGEN (ABC CPLP 4507S) 1969 R1

This rare album contains some superb psychedelic guitar work and powerful drumming on tracks like *Of Dreams*, *Purple* and *Love*. All the material was written by Steve Morgen, and he also co-produced the album with Murray Shiffrin. It's not brilliant, but is worth obtaining.



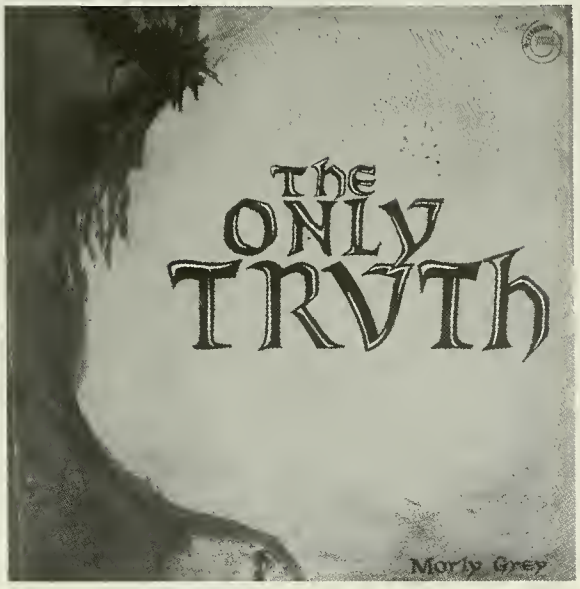
MORGEN

Morly Grey

Personnel:	TIM ROLLER	gtr	
	MARK ROLLER	bs,vcls	
	BOB LANAVE	drms,perc,vcls	

ALBUM: 1(A) THE ONLY TRUTH (Starshine 6900) 1969 R5

The highlight of this Ohio band's otherwise over rated album is the 17-minute title track which is full of acid guitar work and incorporates the group's own arrangement of *When Johnny Comes Marching Home*. A free poster came with the album which has had a very limited reissue in the States in 1986.



Morning Dew

Personnel:	DON SLIGAR
	MAL ROBINSON
	DON ANDERSON
	BLAIR HONEYMAN

ALBUM: MORNING DEW (Roulette) 19? R2

Probably from Kansas, this quartet's very rare psychedelic soft rock album is worthy of investigation. They also have one cut on *Monsters Vol. 1*.

Mother Earth

Personnel:	TRACY NELSON	vcls,piano	ABCD
	JOHN'TOAD'ANDREWS	lead gtr	ABCD
	MARK NAFTALIN	keyb'ds	A
	GEORGE RAINS	keyb'ds	A
	R POWELL ST JOHN	vcls,harp	AB
	BOB ARTHUR	bs	AB
	MARTIN FIERO	horns	A
	LONNIE CASTILLE	drms	B
	CLAYHORN BUTLER COTTON	keyb'ds	B
	REV RONALD STALLINGS	horns	B
	JAMES DAY	slide gtr	C
	DAVE ZETTNER	bs	C
	ANDY McMAHON	keyb'ds	CD
	KARL HIMMEL	drms	CD
	BOB CARDWELL	lead gtr	CD
	TIM DRUMMOND	bs	D

ALBUMS: (up to 1972)
1(A) LIVING WITH THE ANIMALS (Mercury SR 61194) 1969
2(B) MAKE A JOYOUS NOISE (Mercury SR 61226) 1969
3(B) PRESENTS TRACY NELSON COUNTRY (Mercury SR 61230) 1969
4(C) SATISFIED (Mercury SR 61270) 1970
5(D) BRING ME HOME (Reprise 6431) 1971

Mother Earth originated from Texas, (Andrews, Rains and Arthur had earlier played with Wigs), but were one of a number of bands who were attracted by the San Franciscan music scene and it was there they made their home. They first came to attention nationally in the film *Revolution*, which featured them singing two tracks *Without Love* and *Stranger In My Own Home Town* as well as the title number.

With their roots in the blues, Tracy Nelson's harsh voice was **Mother Earth's** prime strength. A track from their first LP *Sorry Heidi Neldi, The Telephone Company's Cut Us Off* was featured on the *Blues Package* compilation.

Powell St. John was a friend of Janis Joplin's and wrote some songs for **The Thirteenth Floor Elevators**.

The band ended their career in Nashville and their later albums were very much in a country vein.

Naftalin, who had joined from The Butterfield Blues Band went on to play with Electric Flag. Fiero played with the **Sir Douglas Quintet**. McMahon later played for Commander Cody.

Mouse and the Traps

Personnel:	MOUSE(RONNIE WEISS)	bs,vcls	A
	DAVID STANLEY	bs	A
	KEN MURRAY	drms	A
	BOBBY DELK		
	BUGS HENDERSON	lead gtr	A
	JERRY HOWELL	organ	A

ALBUM: MOUSE AND THE TRAPS (Eva 12001) 1984

This Texas group's Dylan-soundalike debut single *A Public Execution* (Fraternity 956) made the US charts in 1966. It is also included on the *Nuggets* compilation. Group member Bugs Henderson had earlier played with another Texas band the Sensors who issued two instrumentals, *Sen-Sa-Shum* and *Rumble* in the early to mid-60's. **Mouse and the Traps** issued a number of other singles on the Fraternity label and an album was recorded but never released. Their second 45 *Maid of Sugar, Maid of Spice/I Am The One* (Fraternity 966) is considered by some to be one of the best punk records of the 60's, but was poorly marketed and failed to achieve national success. The A side is on the *Glimpses* compilation. Both sides of a 1968 45 *I Satisfy/Good Times* (Fraternity 1001) are on Eva's *Texas Punk* compilation. These are an excellent amalgam of punk and psychedelia. They also recorded a version of *Psychotic Reaction* (HBR 500), using the pseudonym Positively Thirteenth O'Clock with the singer Jimmy Rabbit. This is included on *Pebbles Vol. 1*.

All of the band's recorded output is included on the Eva LP. Aside from their first two 45's, the better tracks are: *Cryin's Inside* (Fraternity 989), which has a *96 Tears* style organ line and *Lie,Beg,Borrow and Steal*, a 1967 B side (Fraternity 1000), which is a lively punker,*Look At The Sun*, a 1968 promo-only B side (Fraternity 1015) and their last 45 *Wicker Wine/I Believe Her*, a solid rock'n'roller originally issued as by Dale Hawkins (their new producer) and **Mouse and the Traps**.

Mouse and the Traps split at the end of 1969, but Weiss went on with two of **The Traps** to record *Rio Grande* in 1972, a typical Texas country album.

Mount Rushmore

Personnel:	MIKE BOLAN	lead gtrs
	GLEN SMITH	vcls
	TERRY KIMBALL	bs
	TRAVIS FULLERTON	drms

ALBUMS: HIGH ON MOUNT RUSHMORE (Dot DLP 25898) 1968
'69 (Dot 25934) 1969

A San Francisco band of no particular merit whose albums are not recommended.

Fullerton later played with Sylvester and The Hot Band.

The Moving Sidewalks

Personnel:	BILL GIBBONS	gtr,vcls	A
	TOM MOORE	organ,piano	A
	DON SUMMERS	bs	A
	DAN MITCHELL	drms	A

ALBUMS: 1(A) FLASH (Tantara TS 6919) 1969 R3
2(A) 99TH FLOOR (Eva) 1982

Another excellent psychedelic group with a very trippy name who sounded similar at times to **The Jimi Hendrix Experience**. They were based in Houston, Texas around former graphic art student Bill Gibbons. Indeed **The Sidewalks** once opened a **Hendrix** show in New York and **Hendrix** is reputed to have described Gibbons as one of America's most promising young guitar players. The band issued four singles. The first, *99th Floor*, (Tantara 3101), was a piece of commercial psychedelia which topped the

Texan charts for five weeks. But follow-ups *Need Me* (Wand 1167),*I Want To Hold You Hand* (Tantara 3108) and *Flashback* (Tantara 3113), failed to consolidate this early success. Their LP is a psychedelic classic and has become a sought after collectors' item. Opening track *Flashback*, also their final single, was one of the group's finest works. Its subject matter is clear from the lyrics:-

'Remember the days when you loved me
Remember the good times and how it used to be
Just a second I'll check your memory
Check it out good and then I know you'll see
Flashback - when you wanted me
Flashback - when you needed me
Flashback - don't you love me no more
Things we did when we were in love
Now your interests are in other stuff
You're so far gone you don't even know my name
There's nobody else but yourself to blame
Flashback - when you wanted me
Flashback - when you needed me
Flashback - don't you love me no more'

Later in the song, the singer has the same problem:-

'Yes I'll remember the days when I loved you
I'll remember the good times, when I had you
But I'm so far gone I don't even know my name
But I'm really not the one, not the one to blame
I wish I could flashback - 'cos I still want you
Flashback - 'cos I still need you
I can flashback'
(from *Flashback*)

The remainder of side 1 includes three other great psychedelic rockers *Scoun da Be*, *You Make Me Shake* and *Pluto - Sept 31st*. This latter track includes a psychedelic haze and more freaky lyrics:

'And as the dark begins to clear
My brain resumes to one-one
Slowly it's all happening
My mind might melt today
But don't relate - too late, too late
Just remind your little body you might be late'
(from *Pluto - Sept 31st*)

The strongest track on side 2 is *Crimson Witch*, another great psychedelic rocker. The two closing tracks *Eclipse* and *Reclipse* show the group at its most experimental. Undoubtedly this was one of the best psychedelic albums to come out of Texas. With the addition of *99th Floor* and *I Want To Hold Your Hand*, this album was reissued on the French Eva label and is strongly recommended. *99th Floor* is on *Pebbles Vol. 2*; *Need Me* is on *Journey To Tyme Vol. 1* and *I Want To Hold Your Hand*, is on *Endless Journey Vol. 1*. Gibbons later went on to ZZTop.

Mu

Personnel:			
MERRELL FANKHAUSER	gtr,vcls		ABCD
JEFF COTTON	gtr,sax		ABCD
RANDY WIMER	drms		ABCD
LARRY WILLEY	bs		A
JEFF PARKER	bs		CD
MARY LEE	violin		D

ALBUMS: 1(A/C) MU (RTV 300/United Artists) 1974 R2
2(D) THE LAST ALBUM (Appaloosa AP 017) 1981
3(D) CHILDREN OF THE RAINBOW (Blue Form BF1) 1985

Mu initially lived on a half acre estate in Canoga Park, California and were heavily into meditation and vegetarianism. Their debut album, recorded on a small Beverly Hills label, but later picked up by United Artists, was both inventive and imaginative.

After Willey's departure the remaining trio moved to the island of Maui in Hawaii in 1974, where they recorded two singles for their own Mu label and, with the addition of Mary Lee, a second album, which was shelved when they split up. In 1981 Fankhauser remixed it, added two singles, and it was released in Italy.

Many other tapes of **Mu** exist and *Children Of The Rainbow* is an excellent album of material recorded live on Maui in 1974. Its full of well- structured, often mystical songs and also includes some tasty laid back guitar work from Fankhauser and Jeff Cotton (who later played with **Captain Beefheart**). It also features a brief interview of the band by Lew Irwin.

Fankhauser, one of the West Coast's most interesting musicians went on to make three solo albums and Mary Lee continued to play in his band. Parker remained in Hawaii, where he purchased an orchid plantation and Wimer became a youth counsellor in Los Angeles.

Like all of Fankhauser's bands, **Mu** were interesting and worth investigation.

The Music Emporium

Personnel:			
CASEY COSBY	org,vcls		A
DAVE PADWIN	lead gtr,vcls,acoustic gtr		A
CAROLYN LEE	bs gtr,piano,acoustic bs, organ,vcls		A
DORA WAHL	percsn,drms		A

ALBUM: 1(A) MUSIC EMPORIUM (Sentinel) 1967 R5

NB. Reissued as Psycho 11 (1983)

This group's leader, Casey Cosby, apparently won the Frank Sinatra Award Competition at UCLA in 1967 and performed in both classical and jazz media prior to forming **The Emporium**. Padwin had previously played for several mid-west country rock groups. In Dora Wahl the band had one of rock's few woman drummers at the time. All songs on their album were written by the band. The album is one of different moods, from the quasi-religous chants of *Nam Myo Renge Kyo* and *Day Of Wrath* to gentle ballads, such

as *Velvet Sunsets* and *Gentle Thursday*, which are both noteworthy for Carolyn Lee's soft, smooth vocals, to the haunting introduction of *Catatonic Variations*. A much sought after collector's item. Only 700 copies of the Psycho reissue were pressed and it was deleted by 1984.

Music Explosion

Personnel:	JAMIE LYONS	vcls,percsn	A
	DON ATKINS	lead gtr	A
	RICHARD NESTA	gtr	A
	BURTON SAHL	bs	A
	BOB AVERY	drms	A

ALBUM: 1(A) LITTLE BIT OF SOUL (Laurie SLLP 2040) 1967

From Ohio, this pop/soul band, later developed into The Kasenatz Katz Singing Orchestral Circus. The band also issued a single *Road Runner/Sunshine Games* on Attack records. This is featured on *Mindrocker Vol. 5*.

Lyon's solo exploits have already been mentioned. He also played for Capital City Rockets, whilst Avery went on to Crazy Elephant.

The Music Machine

Personnel:	SEAN BONNIWELL	rhythm gtr	AB
	KEITH OLSEN	bs,vcls	A
	MARK LANDON	lead gtr	A
	RON EDGAR	drms	A
	DOUG RHODES	organ,vcls	A

ALBUMS: 1(A) TURN ON (Original Sound 8875) 1966 R1
2(B) BONNIWELL MUSIC MACHINE (Warner Bros 1732) 1967 SC
3(B) TS BONNIWELL (Capitol ST 277) 1969

Centered around Bonniwell, who had earlier sang with 60's folk group, The Wayfarers, this Californian band developed out of a trio called the Ragamuffins, which had featured Bonniwell, Edgar and Olsen. Its debut LP contained the US No 15 hit *Talk Talk/Come On In* (OS 61) and a number of other strong original compositions, notably *Masculine Intuition*, *Wrong* and *Trouble*. It also featured competent versions of *Hey Joe*, and The Mysterians' *96 Tears*, The Beatles's *Taxman* and Diamond's *Cherry Cherry*. *The People In Me/ Masculine Intuition* (OS 67) was also taken from (1) and *Hey Joe* (OS 82) was subsequently issued as a 45. Bonniwell's harsh voice was ideal for much of this material and for a while the group achieved some success.

The second LP was issued after the band had split and comprised three outtakes from the earlier albums and some new material. *Absolutely Positively/Double Yellow Line* (OS 71) had earlier been a 45 and Warner Bros. also issued three subsequent 45's from this LP. Bonniwell later made a solo album and a single. In the 1980's he also fronted Heaven sent, a Christian band. Olsen, Rhodes and Edgar all went on to play for **Millennium** and appeared on the first **Sagittarius** album.

In 1984, Rhino issued a *Best Of*.....compilation (RNLP 119), which comprised many of their best known cuts and some unissued masters. Earlier in 1983 Big Beat had reissued the debut LP in the UK (Big Beat WLK 17). One interesting and rare spin off from the band was *Nothing's Too Good For My Car/So Long Ago* (OS95) which Bonniwell recorded with Paul Buff under the name Friendly Torpedos shortly before leaving Original Sound. It was released in 1968.

The Myddle Class

This band was originally based in New Jersey, but moved to New York where they played regularly in Greenwich Village and issued three singles on the Tomorrow label circa 1967-68. Of these, the best was their second *Don't Let Me Sleep Too Long*, (Tomorrow/ Buddah 150), which contained a fine version of the punk ballad *I Happen To Love You*, on its flip side, (which was also recorded by **The Electric Prunes** and **Them**). The A side is on *Boulders Vol. 3*, the B side on *Mindrocker Vol. 3*. The single was reissued by Buddah Records in November 1969. They included Charlie Larkey who later joined **The Fugs** and later Carole King's band, The City. Larkey and King were later married.

The Mystery Trend

Personnel:	RON NAGLE	vcls	ABC
	LARRY BENNETT	bs	ABC
	BOB CUFF	gtr	AB
	JOHN LUBY	drms	ABC
	LARRY WEST	ld gtr	A
	JOHN GREGORY	gtr	C

This band were one of the first generation San Francisco sound groups, only **The Charlatans** pre- dated them. Formed in 1965, and originally known as The Terrazzo Brothers (minus West), they soon became known as **The Mystery Trend**. The name was apparently taken from the line in Dylan's *Like A Rolling Stone* where he sings 'the mystery tramp', although the band apparently thought his words were 'the mystery trend'. They played at the very first Bill Graham Benefit for The San Francisco Mime Troupe on November 6, 1965. Later that month (27 Nov) they played a gig at Peter Voulkos' studio. Both were apparently very successful. They also played at some of the early Fillmore gigs. However, their music, which consisted of 2 to 3 minute tightly structured songs, ran against the predominant tide of long, loose, free-flowing jams which were so popular in the city in this era. They were managed by Mike Daly.

The band signed to Verve in mid 1966, which was around the time Larry West left. Originally an album was projected and seven tracks were recorded, (*There It Happened Again*, *Carl Street*, *Words You Whisper*, *One Day For Two*, *Johnny Was A Good Boy*, *A House On The Hill* and *Carrots On A String*). In the event only a 45 appeared - *Johnny Was A Good Boy/ A House On The Hill*, (Verve VK 10499). This came out in March 1967. The A side is a fast, frantic number (which was originally mastered too fast) which included some vintage 'Frisco guitar work. The B side is an interesting slower number written by Bob Cuff. Cuff left the band in June 1967, later joining **Serpent Power**. He was replaced by John Gregory, who later played with **Seatrain**

The band struggled on to 1968, but then fizzled out largely because they could not secure enough live gigs to survive. Nagle, who later became one of the United States' top ceramicists, put together a band called Marlow, before forming Fast Bucks in 1969. He also produced a solo album *Bad Rice* in 1970.

The Mystic Astrological Crystal Band

Personnel:	STEVE HOFFMAN	keyb'ds,bs,gtr	
	RON ROMAN	vcls,percsn	
	JOHN LEIGHTON	bs,gtrs	
	JOHN MORELAND	lead gtr	
	BOB PHILLIPS	drms	
ALBUMS:	MYSTIC ASTRIOLOGIC CRYSTAL BAND(Carole 8001) 1967		SC
	CLIP ON PUT ON BOOK (Carole 8003) 1968		SC

This Californian band's first album was also issued by GNP Crescendo.

The Mystic Siva

Personnel	AL TOZZI	gtr	A
	DAVE MASCARIN	drms,lead,vcls	A
	MARK HECKERT	organ,vcls	A
	ART TRIENEL	bs,vcls	A
ALBUM:	1(A) THE MYSTIC SIVA (M 713) 1972		R4

An excellent psychrock album, which comes in an amazing sleeve and is as rare as hell. The recent *Compositions* compilation features three tracks, *Supernatural Mind, Keeper of The Keys* and *Spinning A Spell*, which demonstrate the band's superb guitar work. The album has had a limited repress.

Mystic Tide

An outfit about whom nothing is known. They were responsible for some outstanding recordings. For example, *Psychedelic Journey Pts. 1 & 2*,featured on the *Endless Journey Vol. 1* compilation, is an instrumental which contains some frantic and demented guitar playing. Then there's *Frustration*, on *Acid Dreams*, instrumentally the formula is much the same, but with vocals added. They also have two cuts, *Mystery Ship* and *Mystic Eyes* on the *Finest Hours* compilation.

The Nazz

Personnel:	TODD RUNGREN	lead gtr		A
	CARSON VAN OSTEN	bs		A
	ROBERT 'STEWKEY' ANTONI	piano,vcls		A
	THOM MOONEY	drms		A
ALBUMS:	1(A) NAZZ (SGC SD 5001) 1968			R1
	2(A) NAZZ NAZZ (SGC SD 5002) 1969			R2
	3(A) NAZZ III (SGC SD 5004) 1971			R1
	NB 1-3 reissued as Rhino RNLP 109-111 (1983)			

OK, so **Nazz** were not a psychedelic band, but they have a cult following among 60's rock fans and I'm sure you'll want to read about them here.

Nazz were not really Todd Rungren's first band, both he and Van Osten had earlier played with Woody's Truck Stop, who were basically a white blues band and went on to record an album in the early 70's.

Essentially a British-influenced mod band, **Nazz** were quickly signed by Screen Gems Columbia who were looking for a replacement for the Monkees. 1968 saw the release of their debut album and a single *Open My Eyes* (SGC 001). Both were superb. The single was a high energy rocker with a compulsive beginning (which begged comparison to The Who's *I Can't Explain*), and beautifully blended harmonies. It received a lot of airplay in Britain, but inexplicably was not a hit. In the US it was only a minor hit. It may well have been a much bigger hit, but many stations preferred to play its flip side *Hello It's Me*, which was also a minor hit when reissued as the A side to *Crowded* (SGC 002) in 1969.

The album was full of variety - aside from the stunning *Open My Eyes*, it contained a number of fine rock ballads such as *See What You Can Be*, *Hello It's Me* and *If That's The Way You Feel* and other dynamic hard rock numbers such as *Back Of Your Mind*, *When I Get My Plane* and *She's Goin' Down* (the latter showing a distinct **Hendrix** influence). Despite its acclaim, in retrospect, as a superb album, *Nazz* did not sell, either in the US or the UK. Released at the height of the American West Coast's heyday, perhaps it cut across the general musical tide that year. However, it became a sought after collectors' item.

Nazz Nazz, recorded in Los Angeles, was a more consistent album and arguably the band's best. It was originally planned as a double album, but relationships within the group, particularly between Rungren and Mooney were beginning to deteriorate to such an extent that only a single album was possible. (*Nazz III* was later released after the band had split and made up of leftovers from the earlier recording sessions.) Opening track, *Forget About It* was a cohesive, melodic number. *Not Wrong Long* was the band's third US single (SGC 003) - the final one to be released in the UK. *Under The Ice* and *Rain Rider* were further examples of their heavier brand of rock. *Gonna Cry Today* and *Letters Don't Count* were melodic ballads, whilst *Meridian Leeward* was a rather strange number about a piloting human- eating pig. The final track, an eleven minute extravanganza entitled *A Beautiful Song*, married together all of **The Nazz's** musical styles as well as many of the influences on them. The album was not released in the UK, although all three **Nazz** albums were reissued by Rhino in 1983, making original SGC copies of this and the third (US only) album much sought after by collectors.

Nazz III is not as good as the first two albums. It lacked the consistency of their second one, but had its moments. It contains quite a good version of Paul Revere's *Kicks* and a number of rock ballads, such as *Only One Winner*, *Resolution*, *It's Not That Easy* and *You Are My Window*, on which Todd sang vocals, but lacks any killer cuts. Indeed, the best of the harder rock numbers *Christopher Columbus* was written by Van Osten rather than Rungren.

The Nazz are certainly well worth listening to, but their greatest significance is as an early musical songwriting venture for Todd Rungren. Rhino have issued a *Best Of Nazz* compilation (RNLP119).

Neighb'rhood Childr'n

Personnel:			
	RICK BOLZ	12 string gtr,tamb, hrmnca,vcls	A
	RON RASCHDORF	gtr,tamb,vcls,hrmnca	A
	W A FARRENS	drms,hrmnca,tamb,vcls	A
	DYAN HOFFMANN	vcls,organ,tamb	A

ALBUM: 1(A) NEIGHB'RHOOD CHILDR'N (Acta A-38005) 1968 R1

One of the many forgotten bands gigging in the 'Frisco area, **Neighb'rhood Childr'n**'s sole album is a psychedelic 'gem'. But, alas, after its release they simply vanished from the scene. Back in '68 with comparatively crude instrumentation available they created some very spacey sounds on tracks like *Long Years In Space*, while *Chocolate Angel* is something of a psychedelic jam. *Feeling Zero* appears to have been specially written to bring you down after another trip, while tracks like *Happy Child* and *Patterns* feature Dyan Hoffmann's crystal clear vocals. Indeed on *Long Years In Space* she complements the other vocalists to give the band a **Jefferson Airplane**-type sound. They even perform a re-creation of *Over The Rainbow* from Wizard of Oz.

A really 'trippy' album, this is strongly recommended to connoisseurs of psychedelia. Two tracks *Please Leave Me Alone/Happy Child* (Acta 823), were issued as a single in March 1968 and a non-LP single *Behold The Lillies/I Want Action* (Acta) followed later the same year.

In 1969 they switched to Dot for a 45, *Woman Think/On Our Way* (Dot 17238).

The Nervous Breakdown

This band are generally thought to come from Houston in Texas. Their only known recording is *I Dig Your Mind/Seeds Of Love* (Take 6 1001). Its quite a good effort, the vocals blend with the organ backing and moderate echoes are used to good effect.

Next Five

A Chicago-band whose *He Stole My Love* was originally issued on the obscure Destination label. This very obscure single, which it must be said was a poor quality recording, is included on *Mindrocker Vol. 3* and noteworthy for its harmonious vocals and some tasty organ chord changes.

New Wing

This raw Los Angeles garage band evolved out of **The Sons of Adam** in 1967 to cut two 45's for Pentacle Records in 1967 and 1968 respectively. *I Need Love*, the flip to the second 45, *Brown Eyed Women* appears on *Boulders Vol. 1*.

The Nightshadows

Personnel:			
	LITTLE PHIL (ROSS)	vcls	A
	CHARLIE SPINKS	drms	A
	BOBBIE NEWELL	keyb'ds	A
	RONNIE FARMER	gtr	A
	ALECK JANOULIS	bs	A

ALBUMS 1(A) THE SQUARE ROOT OF TWO (Hottrax ST 1414) 1968 R4
INVASION OF THE ACID EATERS (Hottrax) 198?
LIVE AT THE SPOT (Hottrax ST1430) 198?

The Nightshadows were one of the Old South's few acid punk bands, and something of a rock anomaly. They started playing in the late 50's, and their 27 or so members apparently included Barry Bailey (later of The Atlanta Rhythm Section). The artists listed above were those who recorded for their 1968 album which was pieced together from an assortment of tapes recorded on portable cassette machines. The band, who actually heralded from Georgia in the heart of Dixieland, never achieved the recognition they might have because of the Vietnam War, which prevented them touring for fear of losing their draft deferments.

Of particular note on their album is the psychedelic intro to *In The Air* and *The Hot Rod Song*. Another track *I Can't Believe* has a Spoonful-type beat and others like *Illusions* sounded rather a racket. Overall, the album is probably best forgotten.

Notes From The Underground

Personnel:			
	FRED SOKOLOW	gtr,banjo,mandn, tamb,vcls	ABCD
	MARK MANDELL	acoustic gtr,gtr,vcls	ABCD
	JOHN MILLER	keyb'ds	ABD
	SKIP ROSE	piano,harp,elec.piano,organ	C
	JOE LUKE	drms	A
	PETER OSWALD	drms	BC
	MIKE O'CONNOR	bs,vcls	ABC
	BING NATHAN	bs	D
	FURRY GRASSO	drms	D

ALBUM: 1(C) NOTES FROM....(Vanguard VSD 6502) 1968 SC

This Berkeley-based band were one of the first wave of Bay Area rock bands. Sokolow came from a very musical family and owned a five string banjo by the time he'd reached High School. Mandell was an old High School friend of his, who earlier played with a band called The Dune Patrol in Santa Barbara. Joe Luke was the drummer in the original line-up, which played at the first Family Dog Longshoreman's Hall concert. With folk musician, O'Connor, on bass they started gigging at the Jabberwock where Berkeley's only other rock band at that time, **Country Joe and the Fish**, were the houseband. Through **The Fish** they met Chris Strachwitz who had earlier recorded their Rag Baby EP and he recorded them on a four track EP (Changes 601), in 1966. This is now rare. The tracks were *Where Does Love Go*, *Down In The Basement* (which was later re-recorded for the album), *What Am I Doing Here* (also on the album), and *I Got To Get Out Of This Dream*. By this time Oswald, who'd played with various blues and jazz outfits, had replaced Luke on drums.

The Notes later became the houseband at The New Orleans House (Berkeley), and built up a strong local following playing lots of benefits around The Bay Area. They got a manager, Dan Carey in 1967 (he'd earlier been a road manager for Junior Wells in Chicago), and then a contract with Vanguard for the above album. Ex-jazzman, Skip Rose came in to replace the original keyboard player, John Miller, who fell ill just before it was recorded. The album, which was cut in New York reflects the diverse musical backgrounds of the band's members. Its most psychedelic cut was *Why Did You Put Me On ?*, which had a fir fuzztone solo and swirling organ. Their lightheartedness is best represented by *Follow Me Down (To The Underground)*, *I Wish I Was A Punk* and *Mainliner*. Other notable tracks were *Where I'm At*, *Cantaloupe Island* and *What Am I Doing Here?*

Sadly, after O'Connor and Oswald left the band, Vanguard, fearing that they would disintegrate, became unwilling to provide them with the necessary financial backing and eventually dropped them. Further personnel changes ensued before they left Berkeley for Taos in New Mexico and finally disintegrated.

Sokolow later recorded a bluegrass album, *Bluegrass Banjo Inventions* (Kicking Mule) 1977. Skip Rose went on to play on a number of Charlie Musselwhite albums.

Octopus

Personnel:			
	TOM MILLER	vcls,sax	A
	DION GRADY	gtrs,keyb'ds	A
	LANNY BROOKS	bs	A
	CRAIG JUSTIN	drms	A
	TREVOR KOEHLER	sax	A

ALBUM: 1(A) OCTOPUS (ESP DISK 2000) 1969

An album of obscure avant garde psychedelia.

Opus 1

An LA band whose *Back Seat '38 Dodge* is an interesting psychedelic punker accompanied by a thick organ sound. It's included on *Highs In The Mid-60's Vol. 2.*

Orphan Egg

Personnel:		JIM BATE	vcls	A
		GEORGE LORIX	drms	A
		PAT GALLAGHER	lead gtrs	A
		LARRY SMITH	bs	A
		DAVE MONLEY	keyb'ds,gtr	A
ALBUM:	1(A)	ORPHAN EGG (Carole CARS 8004) 1968		SC

A San Jose band who also had tracks on the Original Soundtrack of *Cycle Savages.*

The Other Half

Personnel:		NOWLEN		A
		WESTERN		A
		BROWN		A
		WOODY		A
		RANDY HOLDEN	gtr	A
ALBUM:	1(A)	THE OTHER HALF (Acta 38004) 1968		SC

This group contained Randy Holden who, on **The Other Half's** demise, replaced Leigh Stephens in the better known **Blue Cheer.** They recorded three 45's for Acta and *Mr. Pharmacist/I've Come So Far* (GNP Crescendo 378) in 1968.

The above album was a competent effort, composed of original numbers aside from an interesting version of **Country Joe's** *Feathered Fish.* Holden's fine psychedelic guitar work stands out on the album. It's at its best on *Morning Fire* and the finale *What Can I Do For You?*, whilst *Oz Lee Eaves Drops* had an interesting beat. The band's best known number, however, was probably *Mr. Pharmacist* and this is featured on *Mindrocker Vol. 1.*

Craig Tarwater (gtr) and Mike Port (bs), both ex- **Sons Of Adam**, were also members of the band, but did not feature on the album.

The Others

There is not total agreement about the origins of this band - some say they were from the South West of the USA, but Hans-Hermann Pohle who compiles the *Mindrocker* compilation argues that New York was their hometown. His *Vol. 9* features two of their RCA singles *I Can't Stand This Love Goodbye/ Until I Heard It From You* (1965) (RCA 47-8669). The A side couples smooth harmonies with upbeat dance rhythms, the B side is a harmonious folk rocker - and *The First Time I Saw You* (1966) (RCA 47-8776) - a pleasant pop rock song which lacks the interest of their earlier single.

The Other Side

Personnel:		NED TORNEY	ld.gtr,vcls	B
		TOM ANTONE	bs,vcls	B
		JIM SAWYERS	ld.gtr,vcls	AB
		DAVE TOLBY	gtr,vcls	A
		SKIP SPENCE	drms	A
		KEN MATTHEWS	drms,vcls	AB
		JO KEMLING	organ	B

Skip Spence, later of **Jefferson Airplane**, was a transitory member of this San Jose outfit, originally known as The Topsiders, who were close friends of **The Chocolate Watch Band.** Indeed in 1965 both bands underwent a changearound in personnel with Antone, Tomey and Kemling all joining **The Other Side** from **The Watchband** and Dave Tolby moving across to join **The Watchband.**

The Other Side did not record an album, but did issue one single *Streetcar/Walking Down The Road*, (Brent 7061), which was included on the *A Pot Of Flowers* compilation and more recently reissued as part of *Mindrocker Vol. 10*

The Outcasts

A punk band based in San Antonio, their single *I'm In Pittsburg*, (Askel 102), included on *Pebbles Vol. 1*, is notable for its mouth-organ and catchy drumming. The follow-up *I'll Set You Free* (Askel 104), was less successful, however. The band changed to Gallant Records recording *1523 Blair* (Gallant 101) in 1967. Its amazing psychedelic intro gives way to high speed guitar work, although the vocals could be clearer and the record culminates into a psychedelic haze. This fine example of psychedelic punk is included on *Acid Dreams.* Their most accessible recordings are two posthumous 1985 LP releases, *Meet The Outcasts* (Cicadelic CICLP 987) and *Standing Room Only* (Cicadelic CICLP 988). The latter features rare live material.

The Outsiders

Personnel:		TOM KING	gtr	AB
		SONNY GERACI	vcls	AB
		BILL BRUNO	lead gtr	AB
		MERDIN MADSEN	bs hrmnca	AB
		RICKY BAKER	drms	B
ALBUMS:	1(A)	TIME WON'T LET ME (Capitol 2501) 1966		
	2(B)	ALBUM 2 (Capitol 2568) 1966		
	3(B)	IN (Capitol 2636) 1967		
	4(B)	HAPPENING LIVE (Capitol 2745) 1967		

An Ohio band. Sonny Geraci later played for Climax before pursuing a solo career.

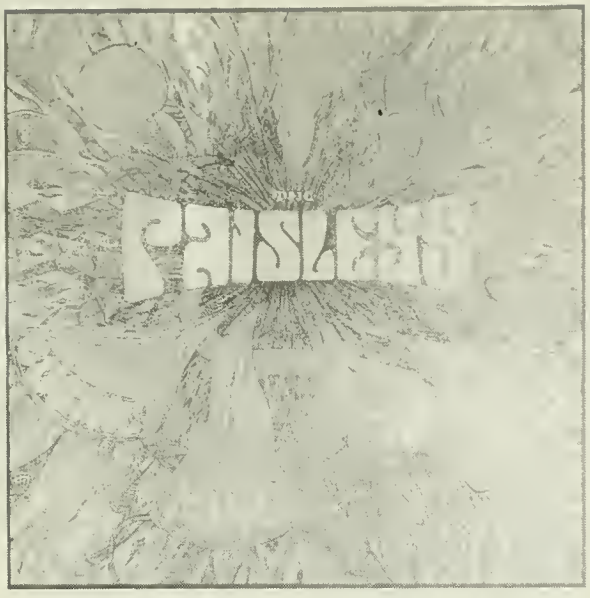
The band have one cut *I'm Not Trying To Hurt You* on *Pebbles Vol. 9*, and two cuts on *Back From The Grave Vol. 2.*

The Oxford Circle

From Sacramento, **The Oxford Circle** gigged with **The Grateful Dead** in the early days of the Avalon in San Francisco. The band were managed by Gary Yoder, who was later in **Kak** and, for a while, **Blue Cheer.** They cut a 45 *Mind Destruction/Foolish Woman* (World United 002) in 1966. An interesting heavy psychedelic rocker, featured on the *Endless Journey 1* compilation, this was distributed nationally by Mercury. As mentioned in *The Acid Trip*, their drummer Paul Whaley later played with **Blue Cheer.**

Painted Faces

An interesting LA band about whom little is known. Producer, Mike Curb, took them under his wing and they issued three superb singles of which *Anxious Colour/Things We See* (Manhattan 803) is the best known. The superb A side is featured on a number of compilations, but *Journey to Tyme Vol. 1* includes both sides - and the flip is quite pleasant too. Another cut by the band *I Think I'm Going Mad* is on *Highs In The Mid-60's Vol. 2* and the excellent *I Lost You In My Mind* is on the *Magic Cube* flexi disc.



The Paisleys

ALBUM:		COSMIC MIND AT PLAY (Warick 70P1) 1970	R2
	NB.	Reissued as Psycho 7 (1983)	

From Minneapolis, came **The Paisleys**. The most interesting tracks on their album are *Rockin'* notable for its use of echoes and sound effects and the haunting *Wind*, which is included on *Endless Journey Vol. 2*. Side 2 of the album consists entirely of the ambitious, though not entirely convincing *Musical Journey*. The reissue was deleted in 1984.

The Pandas

From Alamo City, San Antonio, **The Pandas** were originally known as The Centurys and released a version of *Whole Lot Of Shakin'* in 1965. **The Pandas'** *Walk* (Swingtime 100102), included on *Acid Visions* and *Mindrockers Vol. 4*, features some fine fuzztone guitar and a pulsating beat - a great dance number. The band later evolved into Giant Smiling Dogs but did not record under this name.

The Paper Garden

Personnel:		JOE	bs	A
		SANDY	gtr	A
		PAUL	ld gtr	A
		JOHN	keyb'ds	A
		JIMMY	perc.	A
ALBUM:		THE PAPER GARDEN PRESENTS...(Musicor) 1968		R1
	NB.	Reissued on Antar 3 (1986)		

A varied album of Eastern-style psychedelia but with some jazz influence too.

The Peanut Butter Conspiracy

Personnel:		SANDI ROBINSON	vcls	A
		AL BRACKETT	bs	A
		LANCE FEAT	hrmnca,gtr	A
		JOHN MERRILL	gtr	A
		BILL WOLFF	hrmnca,gtr	A
		JIM VOIGHT	drms	A
ALBUMS:	1(A)	THE PEANUT BUTTER CONSPIRACY IS SPREADING (Columbia 9454) 1967		SC
	2(A)	THE GREAT CONSPIRACY (Columbia 9590) 1967		SC
	3( )	FOR CHILDREN OF ALL AGES (Challenge 2000) 196?		SC

This has to be one of the most bizarre sounding names to come from the flower power era. The band were originally known as **The Ashes**, and this line-up included Spencer Dryden before he joined **Jefferson Airplane**. They were among the better known of the West Coast's second division bands in England on account of the inclusion of the band's first single, *Turn On A Friend (To The Good Life)* on *The Rock Machine Turns You On* compilation. It was also featured on their second album *The Great Conspiracy*. This was produced by Gary Usher and is consequently the classy production one might expect. Most of the tracks have commercial potential and Sandi Robinson's lyrics gave the band a good sound. They lyrics are largely about having a good time, hence:

'Push the button that says happy
Pull the lever that says pleasure.....'
(from *Captain Sandwich*)

and 'I just want to be free of time To live my life free of strife No time cards, no alarm clocks No red lights and other miscellaneous humdrum' (from *Time Is After You*). The material on the album was written by bassist Al Brackett and guitarist John Merrill. Apart from the single, *Lonely Leaf*, *Pleasure* and *Too Many Do* are the strongest tracks on the album. Unfortunately, side 2 is decidedly inferior.

The debut LP was of similar vein and also produced by Usher. It contained another single *It's A Happening Thing* which received considerable airplay on the English pirate ship 'Radio London', but failed to break through in the UK. The stand-out track was *Then Came Love* and doubtless Usher was responsible for the gorgeous orchestrated intro. Sandi's beautiful voice delivers the beautiful love song:

'From evening's precious light
Comes shadows of your love
Cast upon your heart
And stretching high above
Through the passage of your eyes
Pours the sunlight into mine
Seeping into day
One flower left behind.'
(from *Then Came Love*)

Also of note were the goodtime sounds of *You Took Too Much* and *Why Did I Get So High?*, which sounds like an anti-drug song. The chorus lyrics to this one were:-

'Why did I get so high?
Just to fall from the sky
Why did I get so high?
Just to see our love die
Oh, why did I get so high?'
(from *Why Did I Get So High?*)

However, many of the other tracks on the album were dispensable and the group failed to survive the end of the flower power era.

Pearls Before Swine

Personnel:	TOM RAPP	gtr,vcls
	WAYNE HARLEY	autoharp,banjo,mandn
	LANE LEDERER	bs,gtr,hrns
	ROGER CRISSINGER	organ
	WARREN SMITH	drms

ALBUMS:
1 ONE NATION UNDERGROUND (ESP 1054) 1967
2 BALAKLAVA (ESP 1075) 1968
3 THESE THINGS TOO (Reprise RSLP 6364) 1969
4 THE USE OF ASHES (Reprise RSLP 6405) 1970
5 CITY OF GOLD (Reprise RSLP 6442) 1971
6 BEAUTIFUL LIES YOU COULD LIVE IN (Reprise RSLP 6467) 1971
7 TOM RAPP (Reprise MS 2069) 1972

This group focused on Tom Rapp, who had apparently once finished ahead of Bob Dylan n a local New York talent contest. Although the group's original line-up is listed above, after their first two albums it became much more flexible, consisting of whoever Tom Rapp could gather around him in the studio. The group's acid sound seems almost certain to have been drug-inspired and their music was always mystical, innovative and mysterious.

Their debut album was recorded on the avant-garde ESP label, and characterised by Rapp's gentle vocals and a woodwind musical accompaniment. *Morning Song* and *The Surrealist Waltz* were two of the stronger tracks, although a consistently high standard was maintained throughout. The albums lyrics were often inquisitive and philosophical; or example:

'Where have you been to?
Where did you go?
Did you follow the summer out
When the winter pushed its face
In the snow?
Or have you come by again
To die again?
Try again another time.'
(from *Another Time*)

nother track, *I Shall Not Care* had a strange Eastern sound. The follow-up *Balaklava*, as in similar vein, and based around the concept of the charge of the Life Brigade at alaklava in 1852. It also includes a beautiful version of the Leonard Cohen song *uzanne*. All the other compositions are Rapp's, including the final track *Ring Thing*, hich is possibly the strangest of all.

app abandoned his use of abstract themes for his remaining albums which were more nventional. He also signed for the better known Reprise label. Although possibly less teresting than those first two albums, the remaining four **Pearls Before Swine** LPs are ill well worth hearing.

he *Use Of Ashes* album and part of the follow-up, *City Of Gold* were recorded in ashville. The remainder and *Beautiful Lies You Could Live In* were made in New York. 1972, Tom Rapp started recording under his own name, although his first solo album as largely composed of re-recordings of songs from his earlier albums.

he William Penn Fyve

ersonnel:

RON COX	drms	AB
MAC LEIDENTHAL	bs	AB
GREG ROLIE	organ	AB
MIKE SHAPIRO	gtr	AB
JACK SHELTON	gtr	B
NEIL HOLTMANN	vcls	B

riginally hailing from San Jose, this outfit appear to have spent most of their time in San ancisco. Line-up A recorded *Swamii/Blow My Mind* for Thunderbyrd Records. The A de, a song about a guru,has become an acid punk classic due to its inclusion on *Pebes Vol. 3*.

ey evolved into **William Penn and His Pals** and issued a 45 for Thunderbyrd in 1966, t later that year changed their name again to **William Penn and The Quakers**. Their 's *Coming Up My Way/Care Free* (Duane 104), *Goodbye My Love/Ghosts Of The onks* (Twilight 410) and *Philly/Santa Needs Ear Muffs On His Nose* (Melron 5024), ich was also issued with a different A side, *Sweet Caroline* are all sought after.

ne Peppermint Trolley Co.

ersonnel:

JIMMIE FARAGHER	bs,gtr,sax	A
DANNY FARAGHER	keyb'ds	A
CASEY CUNNINGHAM	gtrs,flute	A
GREG TORNQUIST	drms	A

ALBUM: 1(A) PEPPERMINT TROLLEY CO. (Acta 38007) 196?

From Redlands, California **The Trolley Co.** later evolved into Bones and later The Faragher. The above album is full of bright and breezy pop tunes. Its nothing special, but a pleasant record.

Phil and the Frantics

Hailing from Phoenix, Arizona, this group recorded a competent version of The Zombies' song *I Must Run*, which is included on *Pebbles Vol. 2*.

Phluph

Personnel:

BENSON BLAKE IV	A
LEE DUDLEY	A
JOHN PELL	A
JOEL MAISANO	A

ALBUM: 1(A) PHLUPH (Verve 5054) 1968

This Boston band made an excellent psychedelic album full of trippy lyrics, catchy organ work and, at times, fine guitar work. Almost all the tracks are interesting so its difficult to single out individual ones. This is more commercial than most of the Bosstown Sound's offerings in 1968.

The Plague

An obscure band from Albuquerque who issued some singles on the Epidemic label. *Go Away* featured on *Pebbles Vol. 5* is a Kinks-influenced punk single. *Gathering of the Tribe* features **The Plague's** version of *High Flying Bird*.

POE (Aka Playboys of Edinburgh)

Personnel:

VAL CURL	keyb'ds,bs gtrs	A
DON FAIRES	drms	A
JERRY McCORD	lead gtrs,piano,bs	A
MICHAEL WILLIAMS	percsn,vcls	A
JAMES WILLIAMS	gtrs	A

ALBUM: 1(A) UP THROUGH THE SPIRAL (Uni 73099) 1971

This Texas group issued numerous non-LP 45's on the Pharoah, Columbia and 1-2-3 labels, and one 45 *La Bamba/Happpy Train* for Capitol (No 2890), but only one album. They played between 1965-1972. Their music was a mixture of punk, folk-rock and rock'n'roll. The debut single *Wish You Had A Heart* (Pharoah 141), recorded in 1965, is included on *Flashback Vol. 1*. The flip to the follow-up *News Sure Travels Fast* (Pharoah 142) was also issued by Columbia in 1966 and is on *Mindrocker Vol. 7*. Both these singles are garage-folk rather than psychedelic. Their later singles for 1-2-3 and Capitol were rock and roll.

The Williams later became well known as James and Michael, but only ever issued one 45 on their own J & M label in the mid-70's, *When I Think Of You/Springtime*, which was also issued by London (No 257).

Plymouth Rock

A hard rock group whose members had played with previous Austin bands The Sweetarts and The Lavender Hill Express. They issued just one single in 1969, *Memorandum/Just A Start*, (Sonobeat 1141). It was a fine record but met with limited success. No follow-up was released.

Powers of Blue

ALBUM: FLIP OUT (MTA 5002) 1967

The above is thought to be a studio-only outfit. The album featured Hugh McCracken, a session guitarist, who later did work for Paul Simon (1975), Henry Gross (1976), Paul McCartney (1971) and Gary Wright (1970-71), to name but a few.

Preachers

An LA punk band which recorded several singles on small local labels in 1965-66. Their raw recording of Bo Diddley's *Who Do You Love?* is included on *Pebbles Vol. 1.*

The Premiers

Personnel:		LAWRENCE 'BOY' PEREZ	gtr	A
		FRANK ZUNIGA	bs	A
		GEORGE DELGADO	gtr	A
		'FARMER' JOHN PEREZ	drms	A
		JOE URZUA	sax	A
		PHILIP RUIZ	sax	A
ALBUM:	1(A)	FARMER JOHN (live) (Rampart) 1964		R1

This Los Angeles outfit pre-date the psychedelic era, but may be of interest to readers in view of the inclusion of *Farmer John* - their most famous song - on *Nuggets*. Dressed in matching suits they were atypical of their era.

Perez later played for the **Sir Douglas Quintet**.

The Pretty People

A Californian outfit who released one album for Crestview.

Pride and Joy

Previously known as **The Del-vetts**, this Chicago punk band recorded a single *Girl* (Dunwich 152) in 1967 (its flip side *If You're Ready* is on *Mindrocker Vol. 2*) and two singles for Acta in 1968.

Pugsley Munion

Personnel:		JOHN SCHULLER	keyb'ds,bs,vcls	A
		T. BELLIVEAU	gtrs,vcls	A
		ED	drms,vcls	A
ALBUM:	1(A)	JUST LIKE YOU (J & S Records SLP 0001) 196?		R2

Schuller was clearly the creative force in this Massachusetts band. He either wrote or co-wrote with Belliveau every track on their album. This very rare album contains some tasty guitar on *I Don't Know Who To Blame* and thundering organ on *What's Right For Me*, but don't pay the price that you'll probably be required to part with to purchase it!

Question Mark and the Mysterians

Personnel:		RUDY MARTINEZ	(Question Mark)	A
		BOBBY BALDERAMMA	gtr	A
		FRANK LUGO	bs	A
		EDDIE SERRATO	drms	A
		FRANK RODRIGUEZ	organ	A
ALBUMS:	1(A)	96 TEARS (Cameo Parkway C2004) 1966		R1
	2(A)	ACTION (Cameo Parkway C2006) 1967		R1

A Mexican/American group from Texas. They moved to Flint, Mitchigan to issue *96 Tears* on their own Pa-Go-Go label (Pa-Go-Go 102). It was then picked up and released by Cameo Parkway, (Cameo 428). A relentless 'punk' two note organ sound ran throughout the record, which is regarded as a classic. It reached No 37 in the UK too. Follow-ups *I Need Somebody* (Cameo 441), *Can't Get Enough Of You Baby* (Cameo Parkway 467) and *Girl, You Captivate Me* (Cameo Parkway 479), whilst good, were less successful. Eventually, the group faded from the scene, after a few further inconsequential single releases, unable to disprove the 'one hit wonder' tag. They have one track, *Make You Mine* (orig. Capitol 2162) on *Pebbles Vol. 8.*

They reformed for a reunion concert at the Dallas Arcadia in early 1985.

Quicksilver Messenger Service

Personnel:		GARY DUNCAN	gtr,vcls	BCDEFGH
		JOHN CIPOLLINA	gtr	ABCDEF
		DAVID FRIEBERG	bs,vcls	ABCDEF
		GREG ELMORE	drms	BCDEFGH
		JIM MURRAY	hrmnca,vcls	AB
		DINO VALENTI	gtr,vcls	EFGH
		CASEY SONOBAN	drms	A
		SKIP SPENCE	drms	A
		NICKY HOPKINS	piano	DE
		MARK NAFTALIN	keyb'ds	FG
		MARK RYAN	bs	H
ALBUMS: (up to 1972)	1(C)	QUICKSILVER MESSENGER SERVICE (Capitol 2904) 1968		
	2(C)	HAPPY TRAILS (Capitol 120) 1969		
	3(D)	SHADY GROVE (Capitol 391) 1969		
	4(E)	JUST FOR LOVE (Capitol 498) 1970		
	5(F)	WHAT ABOUT ME (Capitol 630) 1971		
	6(H)	QUICKSILVER (Capitol 819) 1971		
	7(H)	COMIN' THRU (Capitol 1002) 1972		

NB 1 reissued on Edsel ED 200(1986) and 3 on Edsel XED 208(1987)

Also featured on REVOLUTION SOUNDTRACK (UA 5185) two tracks: *Babe I'm Gonna Leave You* and *Codine.*

NB. There are a number of **Quicksilver** compilations available:-

Anthology (dbl) (Capitol 11165) 1978
Best Of.... (Capitol EURO 054 80691) 1976
Hit Road (EMI EURO 048 51874) 1976

All contain a fair selection of their material. There is also an excellent 'live' album, *Maiden Of The Cancer Moon* (Psycho 10) 1983, which contains material from a 1968 concert at the Fillmore East in June 1968 and from a Pacific High recording studio broadcast also of 1968, which included a complete version of *Gold and Silver.*

Quicksilver were another of the finest San Francisco bands. Like **The Grateful Dead** their music was instrumentally orientated. It was led by the twin guitars of Gary Duncan and John Cipollina in true virtuoso style. Their main musical influence had been Bo Diddley. Prior to forming the band each of the members had played either independently as folk singers or as part of a band. They appeared on the soundtrack to the film *Revolution* although by the time the album was released Murray had left the band to go to Hawaii and study the sitar. Dino Valenti was also to have been included in the group but inconveniently he was busted and indisposed somewhere in a Californian jail. Incidentally, Elmore and Duncan had both earlier played together in an unsuccessful group - **The Brogues.**

The Brogues incidentally recorded a single which included a fine version of *I Ain't No Miracle Worker* which can be heard on *Mindrocker Vol. 1*. Another of their tracks *Don't Shoot Me Down* is on *Pebbles Vol. 12*.

Quicksilver contributed two tracks to *Revolution*. *Codine* was recorded by many other Bay Area groups, including **The Charlatans**. This was arguably the finest version of the song, with Duncan's vocals very much to the fore. Their second song, *Babe, I'm Gonna Leave You*, provided a promising glimpse of the fine guitar work to come. The group soon developed a cult following in the Bay Area and were always in demand for 'live' gigs. Wary, perhaps, of the fate of some of their contemporaries, they seemed in no hurry to win a recording contract. Indeed, they were one of the last important San Francisco bands to sign up. Eventually Capitol made them the right offer and their two debut albums can be regarded as the purest examples of the San Francisco Sound in this era.

The first LP contained some fine material. The outstanding track is probably the melodic Bo Diddley derivative *Gold and Silver*, one of the most melodic guitar suites ever, featuring some gorgeous ringing guitar work. Most of side 2 was taken up with the long, ambitious composition *The Fool* which again featured adventurous guitar work from Duncan and Cipollina. Other tracks such as *Light You Windows* and *Dino's Song* featured mellow vocal harmonies. The drug influence in their music was clear too.

Some of **Quicksilver's** albums have astonishing covers. *Happy Trails* is possibly the best of all. Many critics also regarded the album as one of the best rock, let alone, psychedelic rock, albums ever made. A 'live' recording, side 1 is composed entirely of the *Who Do You Love? Suite*, a guitar master-piece. However, this is overshadowed by Cipollina's decisive, cutting work on some of the songs on side 2, particularly *Mona*.

Meanwhile, Dino Valenti, who wrote the classic hippy anthem *Get Together*, had been released from jail and started gigging and writing songs, eventually recording a solo album for Epic in October 1968. In January 1969 Valenti persuaded Duncan to leave the group and accompany him to New York to form a band called The Outlaws. But they failed to find the personnel they wanted and returned to rejoin the band a year later.

With Duncan gone, Elmore, Frieberg and Cipollina were left in limbo for a while until pianist Nicky Hopkins, having left Jeff Beck, joined the band. As a foursome they recorded *Shady Grove*. But without Duncan their distinctive twin guitar sound had gone. The album was disappointing in comparison to their two earlier gems, although it still contained some fine songs. The virtuoso keyboard playing of Nicky Hopkins on tracks like *Joseph's Coat* and *Edward the Mad Shirt Grinder* was particularly noteworthy. Also of interest were the sleepy slow acid-influenced compositions like *Flute Song* and *Flashing Lonesome*. The sentiments of the title track - Let's Quit the Pressures of City Living for Greener Pastures - were an essential part of the hippy philosophy.

'I used to walk on the city streets
Now I wander far and wide
I never found my happiness
Till I moved to the countryside....'

and later in the same song:

'If you've been watching the city streets
They don't seem to get much greener
But I know where we're going to
Our heads will feel much cleaner....'
(from *Shady Grove*)

With both Valenti and Duncan in the band, they got back on the road as a sextet and started work on their fourth album *Just For Love*. However, Nicky Hopkins left the band in July 1970 before its release to join the Rolling Stones and do session work. This album, and part of the next, was recorded in Hawaii. The group was dominated more and more by Valenti's laid-back vocals - you either love them or hate them. Unfortunately, the diminished influence of Duncan and Cipollina meant the demise of their celebrated acid rock guitar sound. This cost **Quicksilver** many of their previously diehard fans. Nevertheless, in its own way *Just For Love* was a fine album. The opening and closing track *Wolf Run*, was a successful attempt to recreate the sounds of the jungle, while *Just For Love* also in two parts, following and preceeding *Wolf Run*, demonstrated Valenti's vocal dexterity. Among the tracks sandwiched between these were two classics. The drug song *Fresh Air*.

'Have another hit/of Californian sunshine...'

was also performed by the band in the *Last Days Of The Fillmore* soundtrack. But overshadowing it was the mellow *Gone Again* (an early insight into the laid back West Coast music of the '70's?):

'Sweet summer falls on my mind
Like the dawning
I watch the witches casting spells
In the morning
Sing the stranger brewing
Sweet o' the brew
Know what you're doing
It's so hard to do
Goes round and round -
I'm gone again.....'
(from *Gone Again*)

The follow-up album *What About Me?* marked the arrival of Jose Reyes (congas,vcls) and was also Cipollina's last with the band. The title track poses the question of how the US Establishment could come to terms with the growing rebellion of American youth:

'I feel like a stranger
In the land where I was born
And I live just like an outlaw
I'm always on the run
And though you may be stronger now
My time will come along
You keep adding to my numbers
As you shoot my people down.....'
(from *What About Me?*)

It also contained two beautiful love songs *Baby, Baby* and *Long Haired Lady* which, together with *All In My Mind*, captured Valenti's vocals at their best. As Valenti's influence increased, Cipollina's, unfortunately, diminished, with the rather lame instrumental *Local Colour* his only credit on this album. This probably influenced his departure in October 1970. In the fall of 1971, however, he started a new group, Copperhead, which recalled the kind of sound associated with the early **Quicksilver** - rock and roll with intricate instrumentals and a trace of harshness. This included Jim Murray and Nicky Hopkins for a while. Copperhead successfully captured this sound on their 1973 Columbia album, particularly on tracks like *Roller Derby Star*, *Kibitzer*, *Spin Spin, Wang Dang Do* and the excellent *Making A Monster*.

September 1971 brought further disaster for **Quicksilver** when David Frieberg was convicted for marijuana possession for the third time, fined $200 and gaoled for two months. He did not rejoin the band after his release, but did session work, playing on Mickey Hart's solo album *Rolling Thunder* before ending up with **Jefferson Airplane**. When Frieberg became involuntarily indisposed the band was halfway through a new album. Mark Ryan, (ex-**Country Joe and the Fish**) was brought in to replace Frieberg on bass and Church Steaks was introduced on organ.

This line-up recorded the band's next two efforts, *Quicksilver* and *Comin' Thru'*, which showed it to be a mere shadow of its former self. Three years later, in 1975, Duncan, Cipollina, Frieberg, Elmore and Valenti got together for an unsuccessful reunion album *Solid Silver*. Nonetheless, **Quicksilver's** acid guitar sound on those first two albums was the finest to come out of San Francisco and their next three albums also contained some fine material.

Rain

ALBUM: LIVE XMAS NIGHT (Wazoo) 196? R3

The above is predominantly a hard rock album, though worth checking out. It contains lots of interesting covers of Stones' numbers. The band also have two cuts, *E.S.P.* and *Outta My Life* on *Boulders Vol. 2*.

Rainbow

Personnel:			
	BOB GAY	bs	A
	DARRELL DEVLIN	drms	A
	HARRY VAVELA	lead gtr	A
	W DAVID MOHR	keyb'ds	A

ALBUM: 1(A) AFTER THE STORM (GNP Crescendo GNPS2049) 1968 R1

A short-lived Los Angeles-based project.

Terry Randall

This previously unknown artist wrote *S.O.S.* (*Highs In The Mid-60's Vol. 2*), a classic teen protest song, which was his musical comment on the series of Sunset Strip riots of November 1966, and then faded back into obscurity.

The Red Krayola

Personnel:			
	STEVE CUNNINGHAM	gtr,vcls	AB
	MAYO THOMPSON	gtr,vcls	B
	RICK BARTHELME	drms	AB
	TOMMY SMITH	drms	A
	HOLLY PRITCHARD	vcls	B

ALBUMS: 1(A) THE PARABLE OF THE ARABLE LAND
(up to 1972) (International Artists No 2) 1967 SC
2(B) GOD BLESS RED KRAYOLA AND ALL WHO SAIL WITH IT
(International Artists No 7) 1968 SC

Related Mayo Thompson solo LP:

CORKY'S DEBT TO HIS FATHER
(Texas Revolution CFS 2270) 1969 R2
Reissued by Glass (GLALP 015) 1986

Noted for producing some of the weirdest music ever, **Red Krayola** were established in September 1966. They began by playing straight rock numbers like *Hey Joe*, but gradually developed the Freeform Freak-out that became part of their trademark. All interested parties were invited to perform in their shows and in effect a companion group (known as **The Familiar Ugly**) was established. When the group was invited by International Artists to record an LP in March 1967, **The Familiar Ugly** were featured in the free-form freak-out between each track. However, at this stage as a 'live' attraction **The Krayola** were very much an acquired taste. Their music lacked natural rhythms and structure and was practically impossible to dance to. Once they played at the New Orleans House and they were given ten dollars (to split three ways) and asked to leave after 20 minutes! Nonetheless, in the summer of 1967 they were invited to play at the Berkeley Folk Festival. Their debut album contained some very strange material, aside from the free-form freak-outs. The psychedelia of tracks like the trippy *Hurricane Fighter Plane*, *Transparant Radiation*, *Pink Stainless Tail* and *Former Reflections Enduring Doubt* was different from that of the other Texas bands, being formless and improvised. The opening to the title track has to be heard to be believed. **The Krayola** were obviously into acid, though apparently not to the same degree as **The Elevators**.

For their second album **Red Krayola** reverted to a three-piece, dispensing with **The Familiar Ugly**. This contained numerous one and two minute compositions. A change in personnel saw Tommy Smith replace Rick Barthelme on drums. The psychedelic dementia of the earlier album largely gave way to acoustic weirdness. The result was a clearer, simple but still experimental sound. Radar reissued both of these two albums when they bought the recording rights to the International Artists in 1978. Although Radar

subsequently went bankrupt, so the records are again deleted, they should not be too hard to obtain. But be warned - they are very much an acquired taste!

Mayo Thompson released a solo album on Texas Revolution, *Corky's Debut To His Father*, which is now an obscure collectors' item. He met drummer Jesse Chamberlain in New York in the winter of 1974/5 and reformed **Red Krayola** with Jesse as a two-piece. This line-up gigged in London in 1978, releasing new wave singles *Wives In Orbit/ Yik Yak* (Radarscope) in 1978 and 12" single *Micro-chips and the Fish/The Story So Far* on Rough Trade in 1979. An album of new wave material, *Soldier Talk* was released by Radarscope (RAD 18) in the same year, and two subsequent albums, *Born In Flames* and *Kangaroo* followed on Rough Trade in the early '80s. Mayo Thompson also joined Pere Ubu in 1980.

1984 saw the issue of another LP *Three Songs On A Trip To USA* on Recommended Records.

The Remaining Few

Personnel:	JOEL MULKEY	vcls	AB
	MIKE JONES	gtr	AB
	ROBERT SPECHT	lead gtr	AB
	ROBERT GLODT	drms	A
	FROSTY McKEE	bs	AB
	CHARLES USERY	drms	B

An obscure band from San Angelo, Texas, who started out as The Boys in 1964, became **The Remaining Few** in 1966 and who released just one single, *Painted Air* (Askew 112). This starts with an amazing screeching psychedelic intro which gradually slows down in tempo and the lyrics are sung to minimum instrumentation with each verse sandwiched by further screeching guitar work - an amazing record! The band broke up in 1970.

The Remains

Personnel:		BARRY TASHIAN	gtrs,vcls	AB
		CHIP DAMIANI	drms	A
		VERN MILLER	bs,gtrs,horns	AB
		WILLIAM BRIGGS	keyb'ds	AB
		N.D. SMART II	drms	B
ALBUMS:	1(A)	REMAINS (Epic 24214) 1967		R2
	2(A)	REMAINS (Spoonfed 3305) 1978		
	NB.	2 is a reissue of 1 with additional material.		

A highly regarded Massachusetts punk band, who were originally known as Barry and The Remains. They had quite a reputation in the Boston area in the late 60's, and once opened for the The Beatles in the summer of 1966. They have a cut on Lenny Kaye's *Nuggets, Don't Look Back*, and also recorded four unissued singles for Spoonfed.

Briggs and Tashian were later part of an embryonic Flying Burrito Brothers line-up.

The band's most accesible recordings are two Eva LP's, *Diddy Wah Diddy* (Eva 12007) 1982 and *Live In Boston* (Eva 12024) 1983, and a double album *The Remains* issued by New Rose (Rose FC012) 1985.

Research 1-6-12

Personnel:		DICK BOZZI		A
		DON BURNS		A
		MORRIE YESS	gtr	A
ALBUM:	1(A)	1-6-12 IN RESEARCH (Flik City FC5001) 1967		R2

This folk-orientated band was based in Hollywood, Los Angeles. They recorded for Flik City Records who only issued three albums, were connected to cult figure **Kim Fowley** and whose records were distributed by MGM. The album is mediocre.

Aside from the above-mentioned album, they recorded three singles, *I Don't Walk There No More* (*Highs In The Mid-60's Vol. 3*) is notable for some catchy guitar work and growling vocals.

The Rising Sons

ALBUM:		THE RISING SONS (Groucho) Italian	R1

This Californian band has assumed legendary status because at various times it included Ry Cooder, Taj Mahal, Jesse Lee Kincade and Gary Marker. Ed Cassidy, founder member of **Spirit** also played with the band for a while, as did Kevin Kelley, who later joined **The Byrds** for a while. Although their music could not be described as 'psychedelic', I've included them here on account of their interest to record collectors.

They formed in 1965 and recorded an album, for Columbia, which was not released at the time (although unauthorized pressings of this album are now available) and a single (US only), *Candy Man/Devil's Got My Woman* (Both sides are included on *Mindrocker Vol. 7*). All their recordings were produced by Terry Melcher. Columbia decided not to release the album 'as they sounded too much like **The Byrds**' - Columbia's hottest product at the time. Although their version of *Candy Man* is a good one, it's the flip side that's the killer featuring the now familiar slide guitar of Cooder and Taj Mahal on lead.

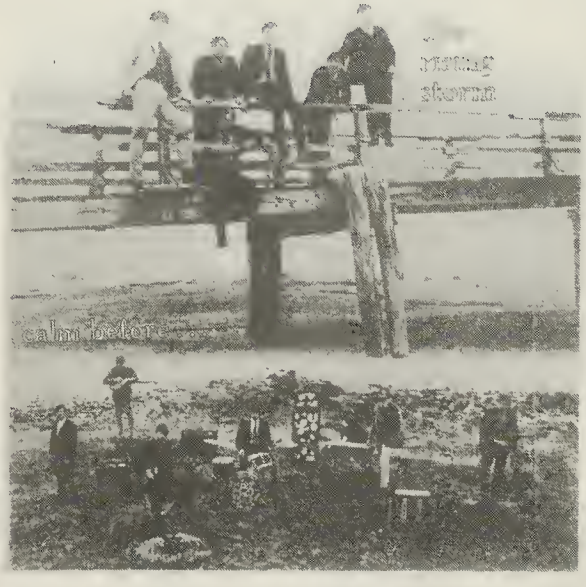
However, with the stops on their album the band went their separate ways. The album has subsequently been released in Italy.

The Rising Storm

Personnel:		TONY THOMPSON	rhythm gtr,vcls	A
		TODD COHEN	bs	A
		BOB COHEN	lead gtr	A
		TOM SCHEFT	drms,bongos,tamb.	A
		CHARLIE ROCKWELL	organ	A
		RICH WEINBERG	vcls,hrmnca,tamb,cowbell	A
ALBUM:	1(A)	CALM BEFORE...THE RISING STORM (Remnant 3571) 1966		R4
	NB.	Reissued as Eva 12012 (1984)		

Recorded whilst the aforementioned were attending Phillips Academy, Andover, Massachusetts, the above-mentioned album was an ultra rare collectors' item prior to its recent reissue on the French Eva label. It's easy to see why. The album contains fine version of hard-rockers *Don't Look Back*, *In The Midnight Hour* and *Baby Please Don't Go*, alongside Arthur Lee's *A Message To Pretty* and a number of self-penned compositions, such as the driving *I'm Comin' Home* and slow, sensitive numbers like *Frozen Laughter* and *The Rain Falls Down*. This is an album of variation and contrast and the Eva reissue is recommended. In addition, four tracks on the album are featured on compilations *Baby Please Don't Go, Don't Look Back* and *Message To Pretty* on *Endless Journey Vol. 1*, and *Frozen Laughter* on *Magic Cube*.

ARF issued *Alive Again at Andover* in 1982. It's a reunion concert.



The Road

A group of students from Dacron, Ohio, whose *You Rub Me The Wrong Way* (*Pebbles Vol. 2*), is a good example of the influence of the British Beat movement on mid-60's American bands.

The Rockin' Ramrods

This Boston punk outfit issued a number of 45's. Their *She Lied* (*Pebbles Vol. 8*) pursued a popular theme of American garage bands in this era - the lying and cheating of their girlfriends. Eva have issued a compilation of their material.

The Roving Flames

Their *How Many Times* (*Pebbles Vol. 8*) is a typical punk protest song bemoaning girlfriends and society - nothing, in fact, was safe from these critics:-

'How many times have you pulled into a hamburger stand
Wavin' money in your hand
Yellin' and screamin' like a hungry man
But the lazy waitress takes all of the day
But you don't care, she's ugly anyway'.
(from *How Many Times*)

Rubayyat

This Texan band released as a single a fine electric version of *If I Were A Carpenter/Ever, Ever Land* (Int. Art. 124). This is included on *Epitaph for Legend*, a compilation of IA material released in 1980 (Int. Art. 13). Among their personnel was former **Thirteenth Floor Elevator**, Danny Galindo.

Rumors

One of the hundreds of garage punk outfits from the Los Angeles area. **Rumors** are of no particular repute. Their two most accessible recordings are *Hold Me Now* (*Boulders Vol. 1* and *Highs In the Mid-60's Vol. 1*) and *Without Her* (*Cicadelic Sixties Vol. 12*).

The Sacred Mushrooms

Personnel:				
		LARRY GOSHORN	ld.gtr,vcls	A
		DANNY GOSHORN	vcls	A
		RUSTY WORK	harp	A
		JOE STEWART	bs	A
		?	drms	A
ALBUM:	1(A)	SACRED MUSHROOMS (Parallax 4001) 1969		R2

This band originated from Cincinnati, Ohio and were formed in 1966 and originally known as **The Magic Mushrooms**, who were based in New York. **The Magic Mushrooms'** line-up was Larry Goshorn (lead gtrs), Danny Goshorn (vcls), Joe Stewart (bs), Doug Hamilton (drms) and Fred Fogewell (gtrs). **The Magic Mushrooms** cut a number of singles for the A & M, East Coast and Phillips labels. The best known, *It's A Happening* is, of course, included on Lenny Kaye's *Nuggets* compilation.

Sacred Mushrooms were formed upon the demise of **The Magic Mushrooms** in 1968. They were all members of a **Grateful Dead**-like tribe called the 'Mushroom People'. Their album is of less relevance to this book than their output as **The Magic Mushrooms** as, aside from a rework of the Ray Davis' classic *I'm Not Like Everybody Else*, its composed of blues numbers. The album, which is not outstanding, had a limited repress at the end of 1984.

Larry Goshorn later played with The Pure Prairie League.

Sagittarius

Personnel:				
		CURT BOETTCHER	keyb'ds,vcls,gtr	A
		MIKE FENNELLY	gtr	A
		LEE MALLORY	gtr,vcls	AB
		DOUG RHODES	keyb'ds,gtr	A
		JOEY STEC	vcls	A
		SANDY SALISBURY	vcls	AB
		RON EDGAR	drms	A
		GARY USHER	keyb'ds	B
ALBUMS:	1(A)	THE PRESENT TENSE (Columbia/CBS 9644) 1968		SC
	2(B)	THE BLUE MARBLE (Together 1002) 1969		SC

Sagittarius were a studio group created by producer, Gary Usher (who had earlier produced albums by **The Byrds**, Gene Clarke , Chad and Jeremy, **The Millennium** and **The Peanut Butter Conspiracy**). Curt Boettcher helped with the arrangements and Terry Melcher and Bruce Johnson (later to join The Beach Boys) were also involved in the projects. Both albums were of particular interest for their high degree of orchestration and polish. In this respect, they were ahead of their times. *My World Fell Down* from the first album was released as a single and received considerable airplay in New York, although it failed to make the Top 40. It may be heard on the *Nuggets* compilation. The second album was recorded on Usher's own Together label and contained some beautiful love songs such as *Will You Ever See Me*, *I Still Can See Your Face* and *I See In You*. Possibly, the rather twee vocal style annoyed many people, but it is surprising that these albums did not sell more successfully. Both are recommended, although they are now difficult to obtain.

Salvation

Personnel:				
		AL LINDE	vcls	ABC
		ARTIE McLEAN	bs	BC
		US of ARTHUR	organ,harp	BC
		JOE TATE	gtr	ABC
		TEDDY STEWART	drms	AB
		RICK LEVIN	drms	C
ALBUMS:	1(B)	SALVATION (ABC S623) 1968		
	2(C)	GYPSY CARNIVAL CARAVAN (ABC 5653) 1968		

This San Francisco band was formed when former harpoon sharpener and garbage collector at the University of Washington in Seattle, Al Linde, met Joe Tate, a cesspool driver and former student at the School of Mining and Minerology. Joe later met the group's drummer, Teddy Stewart, outside a bar in Sausalito. The other two members joined later. The band was featured in a series of free concerts in Golden Gate Park and eventually ABC offered them a recording contract. The first LP released by United Artists in the UK reflects the spontaneity of their music. Its front cover shows the converted bus they moved around in! The songs on the album are all originals ranging from hard rock songs like *She Said Yeah* and *Cinderella* to good time songs like *The Village Shuck*, *What Does An Indian Look Like?* and the psychedelic *Think Twice*.

Satans

A raw sounding punk band from the Los Angeles area, whose *Makin' Deals* (*Pebbles Vol. 1*) was one of LA's punk classics. Its flip *Lines and Squares* can be heard on *Highs In The Mid-60's Vol. 2*.

Satori (né Dennis Warkentin)

Satori was a multi-instrumentalist based in Houston, Texas who released one acid rock single *100 Micrograms Of Love/Time Machine*, (Steffek 621). He was a virtuoso guitarist, and the A side contains fine guitar leads. The flip is an **Elevators**-like psychedelic haze.

Saturday's Children

Popular in Chicago, almost unknown outside of there, the band's *Deck Five* (Dunwich 144), which is featured on *Mindrocker Vol. 2*, is a rip- off of Dave Brubeck's 1961 hit *Take Five* and even includes a melody line from *We Three Kings Of Orient Are*. Bassist, Jeff Boyan, later played for Hezikah and guitarist Dave Carter joined The Cryan' Shames.

Saturday's Garbage

Led by Robert Cianci and coming from Bloomfield, New Jersey, this group specialised in playing cover versions of **Yardbirds**, Stones and Who standards and apparently indulged in a little instrument smashing. Their recording of *River Of Styx* in 1967 - a strange number with Farfisa organ, a heavy drum beat and tortuous vocals - is included on *Mindrocker Vol. 8*, but was passed over by a number of record companies when it was first recorded.

The Satyrs

From the Philadelphia area, the **Satyrs**' *Yesterday's Hero* (*Pebbles Vol. 5*) is notable for its prominent organ work.

Savage Resurrection

Personnel:		BILL HARPER	A
		STEVE LAGE	A
		RANDY HAMMON	A
		JOHN PALMER	A
		JEFF MYER	A
ALBUM:	1(A)	SAVAGE RESURRECTION (Mercury SR 61156) 1968	SC

This group's album was a competent effort with tracks like *Every Little Song* and *Talking To You* containing some promising early psychedelic guitar work. John Palmer wrote (or co-wrote) all but one of the tracks on the album. Its closing cut *Expectations* features some fine Eastern-influenced electric guitar jamming.

Alas, **Savage Resurrection** were another band of this era which promised much but then vanished into obscurity. But if you can obtain their album cheaply, do so.

The Search

This obscure Los Angeles band was fronted by the Mannino brothers, Jim and Paul. They issued two singles. The flip of the second, *Mr. Custer/Climate* (*Highs In The Mid-60's Vol. 3*), is notable for its change of tempo.

Seatrain

Personnel:		RICHARD GREENE	vln	AB
		ANDY KULBERG	bs,flte	ABC
		DON KRETMAR	sax,bs	A
		JOHN GREGORY	gtr,vcls	A
		ROY BLUMENFELD	drms	A
		JIM ROBERTS	vcls	AB
		LARRY ATAMANUIK	drm	B
		LLOYD BASKIN	keyb'ds,vcls	BC
		PETER ROWAN	vcls,gtr	B

ALBUMS:
1(A) SEA TRAIN (A & M 4171) 1969
2(A) SEA TRAIN (Capitol SMAS 659) 1970
3(B) MARBLEHEAD MESSENGER (Capitol SMAS 829) 1971
4(C) WATCH (Warner Bros BS 2692) 1973

NB. 1 reissued on Edsel ED 196(1987) and the two Capitol albums have been compressed into one album *The Best Of Seatrain and Marblehead Messenger* (See For Miles SEE 96) 1987.

The band was formed by Kulberg and Blumenfeld in Marin County, California, after they quit New York's much loved **Blues Project**. John Gregory had previously played with **Mystery Trend**. However, it was Greene's virtuoso violin playing (he'd earlier been with Jim Kweskin's Jug Band) which dominated their debut album. Their next two efforts were recorded in London with ex-Beatle producer George Martin. By now, however, only Greene, Kulberg and writer Roberts survived from the original line-up. For *Marblehead Messenger* the remaining line-up was Larry Atamanuik (drms), Lloyd Baskin (keyb'ds,vcls) and Peter Rowan (vcls,gtr). This album was again dominated by Greene's excellent violin playing, particularly on the closing track *Despair Tire* and on the title track - a plea for pacifism:

'Take a message to the island
Take a message to the shores
Take a message cross the nation -
Put an end to war.....'
(from *Marblehead Messenger*)

It also contained a number of other fine rock ballads, notably *The State of Georgia's Mind*, *Protestant Preacher*, *London Song* and *Mississippi Moon*.

Perhaps it was its lack of stability which prevented the group from attaining the success one might have expected from the quality of its line- up. At any rate after one further album for Warner Brothers, which included many session musicians, they passed on without much publicity or acclaim.

The Second Helping

This band issued three excellent punky singles all written by Kenny Loggins, who it is thought was their leader. One of them, *Let Me In*, is on *Highs In The Mid-60's Vol. 2* and recommended listening.

The Seeds

Personnel:		SKY SAXON	vcls,piano,organ,sitar	A
		DARYL HOOPER	keyb'ds,vcls	A
		JAN SAVAGE	gtr,vcls	A
		RICK ANDRIDGE	drms	A

ALBUMS:
1(A) THE SEEDS (GNP 2023) 1966
2(A) WEB OF SOUND (GNP 2033) 1966
3(A) FUTURE (GNP 2038) 1967
4(A) A FULL SPOON OF SEEDY BLUES (GNP 2040) 1967
5(A) RAW AND ALIVE IN CONCERT (GNP 2043) 1967
6(-) LOVER'S COSMIC VOYAGE (Private Press) 1977 R3

NB. 2 & 3 also on Vocalion 8062 and 8070 respectively.
1 issued in UK by Sonet in 1977.

This Los Angeles-based group was the inspiration of Sky Saxon (real name Richard Marsh) who formed them in 1965. Earlier outfits included Sky Saxon and the Soul Rockers and the Amoeba. They were extremely popular locally and their records sold quite well, but much of their music sounds dated now. Their debut single *Can't Seem To Make You Mine* (GNP Crescendo 354) made little impression as did *(You're) Pushin' Too Hard* (GNP Crescendo 364) when it was first issued. Their music was raw and often simple, but Saxon's growling vocals gave them an unique sound. When the debut album was issued a local DJ gave *Pushin' Too Hard* extended airplay and it was reissued (GNP Crescendo 372) climbing to No. 36 in the Billboard Hot 100. Their second album was issued in the UK by Vocalion. It opened with the vibrant *Mr Farmer* which became their next single, and featured rampant rockers like *Rollin' Machine* and *Tripmaker* and a few gentler numbers. **The Seeds** were now hugely popular in LA and appointed a new manager Tim Hudson who was apparently largely responsible for their nationwide success by pushing their flower power aspect at the right time. In fact, much of their music was bluesy and only the *Future* album can really be called 'psychedelic'. This was an 'over the top' production and the sleeve contained (apart from the record) cut out and paste drawings of flowers! As one might expect, the lyrics were of similar vein:

'Come on along and go with me
Back into your dreams
Come on along and go with me
Travel to your time
Take you anywhere at all
Said come on back and see the Nile
Said come on back and dream with me

Back in history
Back a century
Back to dreams with me

March, march, march with me
Past the crooked forest
Through the field of flowers
Away from all the dragons
Where the sky is painted golden yellow'.
(from *March Of The Flower Children)*

Saxon then dumped **The Seeds** in favour of The Sky Saxon Blues Band to record the atrocius *A Full Spoon Of Seedy Blues*, although **The Seeds** returned for the *Raw and Alive* album. Two of the new tracks on this credible blend of old and new - *Satisfy You/900 Million People Daily Making Love* were issued as a 45 (GNP Crescenda 408) in a full colour art sleeve. It flopped but has now become the band's most collectable item. Sadly after one further 45, *Wild Blood* (GNP Crescendo 422) written by **Kim Fowley**, the band fell apart.

The band's demise came with the collapse of the flower power culture in 1969, although Sky Saxon has continued to record spasmodically since. He reappeared for two disappointing singles using the name 'The Seeds' in 1971 - *Bad Part Of Town* (MGM 14163) and *Love In A Summer Basket* (MGM 14190). Slightly later a privately pressed heavy rock single, *Shuckin' and Jivin'* (Productions Unlimited 22) surfaced. He has also been connected with **Yo Ho Wa 13** and recorded an album with them for Psycho Records in 1982. This was previously issued on an 8 track tape. Only 300 copies of the Psycho issue were pressed and it is now deleted.

All of **The Seeds'** albums have subsequently been issued in Germany, by Line Records, including their 1977 release *Fallin' Off The Edge* (GNP 2107) which featured rare and unissued material.

Other items of interest to **Seeds** collectors will be Eva's 1983 compilation *New Fruit From Old Seeds/ Bad Part of Town* and *Starry Ride* Sky Saxon (Psycho 29) 1984, a mini LP. There's also a 1981 release *Purple Electricity* recorded live at the Cavern Club in 1986. The backing band includes members of Red Kross and The Primates.

Serpent Power

Personnel:			
	DAVID MELTZER	harmnca,gtr,vcls	AB
	TINA MELTZER	vcls	A
	DENNY ELLIS	lead gtr	A
	DAVID STENSON	bs	A
	J.P. PICKENS	banjo	B
	JOHN PAYNE	organ	A
	CLARK COOLIDGE	drms	AB
	BOB CUFF	gtr	B
	JIM MOSCOSO	bs	B
	DAVID MOORE	zhenei	B

ALBUM: 1(A) SERPENT POWER (Vanguard VSD 79252) 1967 SC

RELATED ALBUM: POET SONG (Vanguard) 1968 by David & Tina Meltzer R1

A San Francisco band lead by poet David Meltzer. Stenson and Ellis had earlier played with The Grass Roots. The album is notable for some tasty mellow guitar work on tracks such as *Gently Gently* and *Open House*, whilst Tina's beautiful vocals are to the fore on *Flying Away*, a beautiful mellow song. However, the group are probably best remembered for the album's closing track *Endless Tunnel*, an ambitious amalgam of Western and Eastern musical styles. Now a mini collectors' item this album is recommended.

After the demise of **Serpent Power**, the Meltzer's made a further album, *Poet Song*, which is also worth obtaining. Moscoso later played for The Cleveland Wrecking Co. and later became a carpenter in Marin County.

The Shades

This band recorded *Ballot Bachs* (Cadet 5608) 1968, probably in Chicago. Their only known recording, this instrumental is characterised by a mesmerizing over-fuzz feedback guitar sound. Its now available on *Mindrocker Vol. 3.*

Shadrack Chameleon

Personnel:			
	STEVE FOX	gtr, bs, vcls	A
	DAN DODGER	drms	A
	(JON PORTER	organ	A)
	(RANDY BERKA	gtr, vcls	A)
	(ARTIE STRUTZENBERG	drms	A)
	(JOHN BRANSGARD	gtr	A)

ALBUM: 1(A) SHADRACK CHAMELEON (IGL 4051-5) 1972 R4

This is laid back rather pleasant guitar folk with some psychedelic influences.

The Shag

Their *Stop and Listen* (*Boulders Vol. 1*) is an above average punk song with a catchy guitar riff and lyrics that were indicative of the times:-

'Everybody's goin'
Everybody's tripping,
Everybody tells you what you've been missing'.
(from *Stop and Listen*)

The Shaggs

Personnel:		BETTY WIGGIN	drms	A
		HELEN WIGGIN	gtr	A
		DOROTHY WIGGIN	gtr	A
ALBUMS:	1(A)	PHILOSOPHY OF THE WORLD (Rounder 3032/Red Rooster 103) 1972		R4
	2(A)	SHAGGS OWN THING (Rounder/Red Rooster) 1982		

From Fremont, New Hampshire and completely uncommercial, **The Shaggs** are quite unlike any other group. Their father, Austin Wiggin, rented time in a recording studio so the girls could sing their songs and paid for the pressing of 2,000 copies of their debut album.

The instrumental backing on their album is fractured, the guitars sound out of tune, the harmonies warped and the lyrics innocent and childlike. However, its precisely the amateurishness of their record that give them their curiosity value. Musically, they are so bad as to be a novelty item, which is probably why it was so sought after by collectors prior to its reissue in 1982.

The Shags

Personnel:	FRANK PERKINS	lead vcls
	CARL AUGUSTO	lead gtr
	TOMMY VIOLANTE	rhythm gtrs
	BILL HALL	bs
	JOHNNY TANDREDI	drms

These Beatle soundalikes were originally known as The Deltons in 1964, but changed their name to **The Shags** in 1965. They had a number of hits locally in New Haven, Connecticut on the Laurie label, including *Wait and See* (1965), *By My Side* (1966) and *I Call Your Name* (1967). *Hide Away*, the flip to the last mentioned single (Laurie 3353) is included on *Mindrocker Vol. 3.*

The Shapes of Things

This band was assembled by Warren Schatz for their sole known recording, a rework of Ray Davis' *So Mystifying*, which was recorded in New York and first issued on Laurie Records (3351) in 1967. Its now available on *Mindrocker Vol. 3.*

Shiva's Headband

Personnel:		SPENCER PERSKIN	hrmnca,gtr,violin	AB
		KENNY PARKER	bs,vcls	AB
		ROBERT GLADWIN	gtr	AB
		RICHARD FINNELL	drms	AB
		SHAWN SIEGEL	keyb'ds (1968 onwards)	B
		SUSAN PERSKIN	occasional vcls	AB
ALBUMS:	1(B)	TAKE ME TO THE MOUNTAINS (Capitol 538) 1970		R1
	2( )	COMIN TO A HEAD (Armadillo 3) 1972		R2

NB.2 reissued in 1983.

Texan's **Shiva's Headband** was founded by group leader Spencer Perskin in July 1967. As **The Elevators** grew more unreliable they became, together with **The Conqueroo**, Austin's main live attraction. They are the only band from Austin's psychedelic 60s still playing today. The stimulus for their early songs came from acid, although they had a very different sound from that of **The Elevators**. Their debut single *Kaleidoscoptic* was released on a small independent label, Ignite (681). It sold well locally and is now a collectors' item. Their follow-up *Take Me To The Mountains* was issued on the then new Armadillo label (811). The group subsequently signed a deal with Capitol and different versions of both debut singles were recorded on their debut LP *Take Me To The Mountains*. Although, an interesting album, it is not thought to capture the group at their best. The title track was another expression of the hippy sentiments mentioned earlier - let's get out of the city into the county. Spencer Perskin's violin is prominent throughout the album, particularly on the beautiful *Song For Peace* and stand-out track *Kaleidoscoptic*. Most of the tracks feature **Headband's** own unique county rock sound.

During 1968 they spent a few months in California, where they played a few gigs at the Avalon. They were also the resident band at the New Orleans Club in Berkeley for a while. It was during this time that Spencer Perskin played on **Mother Earth's** debut album *Living With the Animals*. Apparently Perskin turned down the opportunity of joining that group and the band returned to Texas. *Homesick Armadillo Blues* on their first LP explains their love of Texas.

As they made little money from the Capitol deal they issued their second LP *Coming To A Head* on the small Armadillo label. As only 1,000 copies were pressed it has become an even rarer collectors' item than their first, and is also regarded as superior, capturing the band's sound more effectively. Different versions of two of the album tracks *Country Boy/Such A Joy* were released as a single. The band spent a while in Las Vegas in a vain attempt to set up a string of music clubs before returning to Texas with a changed line-up to issue *Don't Blame Me* (Armadillo 6) in 1976, and third LP *Psychedelic Yesterday* (Ape 1001), two years later. In 1988, the band remain alive and well and some rate their fourth LP *In The Prime Of Life* (Moontower) 1985 very highly.

Silver Apples

Personnel:	DAN TAYLOR	vcls,percsn	A
	SIMEON	electronics,vcls	A

ALBUMS:	1(A)	SILVER APPLES (Kapp 3562) 1968	
	2(A)	CONTACT (Kapp 3584) 1969	SC

This New York duet were one of the very first groups to experiment with electronic music. The result was two interesting, but totally uncommercial albums. The music sounds partly drug-induced and is often discordant. In many ways it is possibly more acceptable now, in the wake of artists like Ultravox and Orchestral Manoeuvres in the Dark, than it was in 1968. Whilst their music was undoubtedly innovative, their lyrics were sometimes irritatingly repetitive. Both albums are worth hearing, however, with the second probably the stronger of the two. The intro to the second's opening track *You and I* successfully recreates the sound of an airplane taking off.

Silver Fleet

This band's *Look Out World* typified the wave of protest sounds in 1965-66 in America. The vocalist growls about the threats to his freedom - his girl that's left him and an unsympathetic world. Musically, the recording pre-dates the influence of psychedelics, comprising raucous vocals superimposed upon a 'my baby left me' guitar moan.

Sir Douglas Quintet

Personnel:	DOUG SAHM	gtr,vcls
	LEON BAETTY	vcls,percsn
	JACK BARBER	bs
	AUGIE MEYER	organ
	JOHN PEREZ	drms

ALBUMS:	THE BEST OF SIR DOUGLAS QUINTET (Tribe 47001) 1965	R1
(up to	HONKEY BLUES (Smash 67108) 1968	SC
1972)	MENDOCINO (Smash 67115) 1969	
	TOGETHER AFTER FIVE (Smash 67130) 1970	
	1+1+1=4 (Philips 600-344) 1970	
	THE RETURN OF DOUG SALDANA (Philips 600-353) 1971	R1

A child music prodigy, Doug Sahm started playing at the age of five, when he appeared in a talent contest of KMAC radio in San Antonio, Texas. By the age of seven he could play the steel guitar, mandolin, lead guitar and fiddle! He was just twelve when in 1955 as Little Doug Sahm he released his first single entitled *A Real American Joe* (Sarg 113). Three years later he was playing in a San Antonio R & B band. His next record *Crazy Daisy* (Wamor 507) was a small hit locally, but in 1960 *Why Why Why* (Harlem 107) was a big hit in Texas as were *Crazy Crazy Feeling* (Renner 215) 1961 and *Two Hearts In Love* (Renner 226) 1962.

Sahm was still unknown outside Texas until when in 1964 he met Huep P Meauz, who became his producer and put together **The Sir Douglas Quintet**. They tried to reproduce the 'English' sound of groups like The Beatles at that time. Their first single *Sugar Bee* (Pacemaker 260) flopped, but follow-up *She's About A Mover* (Tribe 8308) became a rock and roll classic. It made No 10 in the US and No 15 in the UK. Although an attempt to imitate the English 'beat' groups of that period, it had a raw harshness which was unmistakenly Texan. Their debut album was also released during this period.

Sahm became caught up in the drug scene around 1966 and after getting busted in Texas moved up to San Francisco. There, with an entirely new band, he released a follow-up album *Honky Blues*. This marked a complete departure from the bands earlier commercial sound but was nonetheless a successful mixture of blues, country music and big band arrangements.

1968 saw Augie Meyer join Doug Sahm's band again and Harvey Regan also replaced Jack Barber on bass. In the same year *Mendocino* (named after the picturesque Northern Californian coastal town) was a massive US hit. An album of the same name was issued. It was raw and unsophisticated but apart from the title track included fine songs, notably *At The Crossroads*, later covered by Mott The Hoople. Now at the height of their popularity the band gigged regularly at 'Frisco dancehalls such as the Avalon and the Fillmore. For a while they put on an all-Texas show with **Big Brother and the Holding Company** and the **13th Floor Elevators**. The band were now regarded as very much a part of the San Francisco Sound. Two further albums *Together After Five* and *1+1+1=4* were recorded in this era.

When the hippy revolution began to sour Doug returned to Texas, in 1971, releasing *The Return of Doug Saldana* album. Another highly acclaimed album, this amalgamated blues, country music and some of this own compositions. He gigged regularly around Texas in this period during which **The Quintet** released an album *Future Tense* without Doug Sahm. Augie Meyer, meanwhile, released the first in a series of solo albums *Augie's Western Head Music Co* and Doug Sahm has since recorded a string of further albums.

The Smoke

ALBUM:	THE SMOKE (Sidewalk 5912) 1968

This West Coast band's excellent Sidewalk album was co-produced by Michael Lloyd, who wrote most of the songs, and **Kim Fowley**. An album of mild psychedelia it contained a fair degree of orchestration and was probably influenced by The Beatles' *Sergeant Pepper* LP, released the previous summer. Some tracks, like *Fogbound* and *Umbrella,* had considerable commercial potential, others, like *Song Thru' Perception,* are notable for their crispy, clear vocals and *October Country* for some beautiful string arrangements.

The UNI albums by a band called **The Smoke** are by a different outfit.

The Society

An acid-inspired Texas band who released one single *High and Mighty/Summer Sunset* (Mark VII 1005). The A side sounds like a cross between **The Elevators** and **The Seeds** and is featured on Eva's *Texas punk* compilation. The B side is a weird instrumental.

Something Wild

A Texas band whose *Trippin' Out* (Psychedelic 1691) 1967 *(Pebbles Vol. 7)*) relates to the influx of hallucinogenics onto the high school campuses of America and some of their virtues and perils. Musically, its quite interesting - with its harmonica intro, and later, fuzztone guitar work, before culminating into some psychedelic dementia.

The Sonics

Personnel:	ANDY PARYPA	bs,gtr	A
	GERRY ROSLIE	organ,piano,lead vcls	A
	ROB LIND	sax,vcls	A
	LARRY PARYPA	lead gtr	A
	BOB BENNETT	drms	A

ALBUMS:	1(A)	HERE ARE THE SONICS (Etiquette 024) 1966	R2
	2(A)	BOOM (Etiquette 027) 1966	R2
	3(A)	INTRODUCING THE SONICS (Jerden 7007) 1967	R1
	4( )	EXPLOSIVES (Buckshot 001) 1973	R3

From the Pacific Northwest, **The Sonics** were one of the early punk bands who pre-date the psychedelic era. The debut single *The Witch* was an enormous hit in the Pacific Northwest, indeed **The Sonics** were immensely popular there. Their follow-up *Psycho* was also a local hit. Most of their material was original and written by Gerry Roslie, although they also did cover versions of tracks like *I'm A Man*. Arguably they were left behind in the San Francisco-based rock rennaissance of 1967.

Their third album, which was produced by Jerry Dennon, and was called *Introducing....* because it was their first on a major label, was reissued in 1977 by First American Records (First 7715), and the following year an album of previously unreleased material by the band was issued (First 7719). Roslie reformed the band with a new line-up to record *Sinderella* (Bomp 4011) in 1980. The album was also released by Line in Germany. Recent releases include *Full Face* (Etiquette), a best of collection and *Live Fanz Only* (Etiquette). Their second album was also reissued in 1987 on Fan Club FC 020.

The Sons Of Adam

Personnel:	MICHAEL STUART	drms
	RANDY HOLDEN	gtr
	CRAIG TARWATER	gtr
	MIKE PORT	bs

A good Los Angeles-based garage band, whose three 45's are sought after. The A side of their 1966 debut, a catchy Arthur Lee composition, *Feathered Fish/Baby Show The World* (Alamo 5473), appears on *Pebbles Vol. 2*. They cut two further 45's for Decca, including a version of **The Yardbirds'** *You're A Better Man Than I* (Decca 31995) before evolving into **New Wing** in 1967. Stuart, Holden and Tarwater also all played for **The Other Half**.

The Sons Of Barbee Doll

A Texas band whose only known recording was *Psychedelic Seat/I Lie To Them* (Code 1). The A side is something of a Texas classic and its on *Flashback Vol. 6*.

The Sons Of Champlin

Personnel:	BILL CHAMPLIN	vcls	ABCD
	GEOFF PALMER	keyb'ds,horns,vcls	ABCD
	TERRY HAGGERTY	gtr	ABCD
	JIM MYERS	drms	A
	BILL BOWEN	drms	AB
	AL STRONG	bs	AB
	TIM CAINE	sax	ABCD
	DAVE SCHALLOCK	bs	CD
	BILL VITT	drms	C
	JIM PRESTON	drms	D

ALBUMS:	1(B)	LOOSEN UP - NATURALLY (dbl) (Capitol SWBB 200) 1969	
	2(B)	THE SONS (Capitol SKAO 322) 1969	
	3(C)	FOLLOW YOUR HEART (Capitol ST 675) 1971	
	4(D)	WELCOME TO THE DANCE (Columbia/CBS 32341) 1973	
	5(-)	MINUS STEMS AND SEEDS (Private Pressing) 1971	R3

This San Francisco band formed in 1966 and recorded an album which was never released. Their debut double LP *Loosen Up - Naturally* successfully captures their live sound. By this time Myers had left the band to join the army. Essentially a loose jazz and drug influenced band, commercial success eluded them because they showed little interest in producing tight structured songs. For example, one whole side of their debut album consisted of one 14 minute jam entitled *Freedom*. Later in '69 they changed their name to **The Sons** and included trumpets on their 2nd LP. Like so many Bay area bands they split up in 1970, only to reform before the year was through, minus Caine. This format issued their 3rd LP which is worth a listen. However, further splits began to emerge with Strong and Bowen departing to be replaced by Dave Shallock (bs) (formerly of **Big Brother and the Holding Company**) and Bill Vitt (drms). But before their fourth LP Vitt had been replaced by Jim Preston. The group continually changed its name between **The Sons of Champlin** and **The Sons**. For a while they were even called Yogi Phlegm!. For a band eluded by real success, they were around for a long time and recorded three albums for Ariola in the mid-70's.

The Sopwith Camel

Personnel:	PETER KRAEMER	vcls,sax,synthophone,flte	AB
	TERRY MacNELL	piano,gtr	AB
	MARTIN BEARD	bs	AB
	NORMAN MAYELL	hrmnca,drms,percsn,sitar	AB
	WILLIAM SIEVERS	gtr	A

ALBUMS:	1(A)	SOPWITH CAMEL (Kama Sutra KLPS 8060) 1967
	2(A)	HELLO HELLO (Kama Sutra KSBS 2063) 1973
	3(B)	THE MIRACULOUS HUMP RETURNS FROM THE MOON (Reprise MS 2108) 1973
	4(-)	FRANTIC DESOLATION (Edsel ED 185) 1986 - compilation.
	NB.	3 reissued on Edsel XED 205 (1986)

One of the most popular groups in the city prior to the emergence of the new San Francisco Sound, **The Sopwith Camel** were essentially a good time band. This is epitomised by tracks like *Hello Hello* (a hit for them), *Cellophane Woman* and *Walk In The Park* on their first LP. This album was later reissued in 1972 as *Hello Hello*.

Their final album was a vast improvement on their earlier work. Many of the tracks, notably *Sleazy Street* and *Coke, Suede and Waterbeds* had a distinctly jazzy influence, whilst *Orange Peel* had some stand-out flute playing and *Dancin' Wizard* was a slower, Eastern-influenced number. The strongest track, however, was probably *Fazon* - the opening cut - which typified the soothing, laid back sound which **The Sopwith Camel** had perfected prior to their demise.

The Soul Survivors

Their *Shakin' With Linda*, (*Pebbles Vol. 7*), a fine dance number was not psychedelic musically, although the lyrics were reputedly a 'cold turkey report'.

The Sound Barrier

Of origins unknown, their *(My) Baby's Gone* (*Pebbles Vol. 8*) has an unusual fuzztone intro but then degenerates into a rather routine, if meaty, punker.

The Sound Sandwich

It would be interesting to know who was behind this band's *Apothecary's Dream* (*Psychedelic Unknowns Vol. 1*). Its a well-produced slice of psychedelia with some fine fuzztone guitar, a hypnotic two note organ sound and crystal clear vocals which implore the audience to 'escape into a dream.....'.

Space Ark

Personnel:	RUSSELL GREENE	keyb'ds	A
	REGINALD AUSTIN	bs,vcls	A
	TROIEL		B
	RAGLIN	vcls	A
	BRIAN REED	drms	A
	PETER ALANSILL	lead gtr	A

ALBUM:	1(A)	SPACE ARK (Color World 1001) 1969	SC

A Los Angeles-based project.

Spirit

Personnel:	RANDY CALIFORNIA	gtr,vcls	A
	MARK ANDES	bs,vcls	A
	ED CASSIDY	drms,percsn	A
	JAY FERGUSON	keyb'ds,vcls	A
	JOHN LOCKE	keyb'ds	AB
	AL STACHELY	bs,vcls	B
	CHRISTIAN STACHELY	bs,vcls	B

ALBUMS: (up to 1972)

1(A) SPIRIT (Ode Z12 44003/Mono 44004/Stereo) 1968
2(A) THE FAMILY THAT PLAYS TOGETHER (Ode Z12 44014) 1968
3(A) CLEAR (Ode Z12 44016) 1969
4(A) TWELVE DREAMS OF DR SARDONICUS (Epic 30267) 1970
5(B) FEEDBACK (Epic KE 31175) 1972
6(A) THE FAMILY THAT PLAYS TOGETHER (Epic KE 31461) 1972
reissue KAP.T.KOPTER AND THE (FABULOUS) TWIRLYBIRDS (Epic KE 31755) 1972
THE BEST OF SPIRIT (Epic KE 32271) 1973
SPIRIT (dbl LP reissue of SPIRIT and CLEAR) (Epic KEG 31457)

NB. UK Nos 1-3 were issued by CBS. 6 reissued on Edsel XED 162.

Hearing **Spirit's** records in the 80's, it seems surprising that they did not achieve greater success back in the late 60's. Certainly they have stood the test of time well.

Evolving out of an earlier Los Angeles band, The Red Roosters, **Spirit** were formed in 1967. They were one of the first bands to successfully combine rock and jazz, undoubtedly due to the jazz roots of their personnel. Drummer Ed Cassidy had been a modern jazz player in the 50's with the like of Gerry Mulligan, Cannonball Adderley and Theolonious Monk. He married in the late 60's a lady whose son was Randy California. Randy was playing in a high school band, The Red Roosters. Jay Ferguson and Mark Andes also played in this band. Eventually Ed Cassidy joined his stepson and the other ex-Red Roosters, with the addition of jazz-intluenced keyboard player, John Locke, to form **Spirits Rebellious** in early 1967, the name taken from the book of the same name by Kahlih Gibran.

Between the time of The Red Roosters and the formation of **Spirit**, Randy California spent some time in New York, as part of a band called The Blue Flames, whose leader was **Jimi Hendrix**. **Hendrix**, of course, was to be spotted by ex- Animal Chas Chandler, who bought him to Britain and, as his manager, produced a string of hits. Meanwhile, Mark Andes had been playing in an earlier version of what would later become another fairly successful LA rock/blues group, Canned Heat.

Spirit got a residency at The Ash Grove Club in Los Angeles, where Cassidy had earlier played with **The Rising Sons**. The same year they recorded a demo tape, comprised of such tunes as *Elijah Rock*, *Hey Joe*, *Darlin'* and others which they sent, without much success, to several record companies.

They were on the point of folding when Lou Adler signed them to his Ode Records label, which had a distribution deal with CBS. Their debut album contained a number of fine tracks which displayed their flair for combining jazz and rock. *Fresh Garbage*, *Elijah* and *Gramophone Man* consisted of vocal numbers sandwiching piano pieces, while their first single, *Mechanical Way/Uncle Jack* (Ode ZS5-108) issued in 1968, was particularly interesting, but too uncommercial to become a hit.

Their second LP *The Family That Plays Together* was released in December 1968 and even better than their debut. One track, the more commercial rock number *I Got A Line On You* was issued as a single (Ode ZS7-115) with *She Smiled* on the flip, and became a smash hit in the States. This marked a surge in their popularity, which progressed with each album they made. The album was also notable for three particularly melodic Jay Ferguson compositions, *Silky Sam*, *The Drunkard* and *Dream Within A Dream*.

Prior to the issue of their third LP *Clear*, they had worked on an abortive movie project with French film producer, Jacques Demy. Although the soundtrack album never materialised two tracks from the film, *Ice* and *Clear* were released on their third LP. A single *Dark Eyed Woman/New Dope In Town* (Ode ZS7 122) was released from this album, but did not chart.

A further single *1984/Sweet Stella Baby* (Ode ZS7 128) was issued prior to their next album. This initially attracted considerable airplay but, shortly after its albums release, radio stations were urged not to play it as it was 'too politically orientated'. Consequently, it did not chart and has become one of their most collectable items, although the A side is also featured on their *Greatest Hits* album.

Also around this time there was considerable friction between California and Ferguson about the direction of the band. The former favoured a loose improvisational format; the latter, a more commercial rock approach. Lou Adler also switched the Ode label from Columbia to A & M and, as part of the deal, gave **Spirit** to Epic. Despite all this, their fourth LP, *The Twelve Dreams Of Dr. Sardonicus* is generally considered their finest work. Far more commercial than their earlier albums, it contains a number of finely-structured rock songs like *Nature's Way*, *Animal Zoo*, *Mr. Skin* and *Morning Will Come*. Side 2 also contained some less structured but more ambitious numbers, such as *When I Touch You* and *Life Has Just Begun*, together with a jazzy instrumental, *Space Child*. However, the band split after the recording of this album, which was subsequently pieced together by producer David Briggs. The album did not sell at all at first, but gradually became more successful and went gold four years after the band had split. Ironically, had it sold better, the band might have stayed together longer.

A series of singles were issued from the album - *Animal Zoo/Red Light Roll On* (Epic 5-10648), *Nature's Way/Mr. Skin* and *Soldier/Mr. Skin* (Epic 5-10701) - all flopped. The first of these singles has become extremely collectable, as few were pressed and the flip has never appeared on any of their albums.

Andes and Ferguson went on to form Jo Jo Gunne, while California convalesced after a riding accident. The remaining members, Locke and Cassidy, continued, adding twins Al and Christian Stachely. The line-up produced the disappointing *Feedback* after which the two originals left. The band was later revived more successfully by Cassidy and California in 1974, and has subsequently produced a string of successful albums, which are less relevant to this book.

Returning to 1972, for a while though - California back in LA, having recovered from his riding accident, formed a new band and released a **Hendrix** style album called *Kaptain Kopter and the (Fabulous) Twirlybirds*. This group included Larry Knight (bs) and Tim McGovern (drms) when they played live. However, Noel Redding played on the album under the psuedonym Cliff McTorius and Ed Cassidy also played on a couple of cuts. This outfit also recorded an extremely rare non-LP 45, *Walkin' The Dog/Live For The Day* (Epic 5-10927), which was only issued as a promo for radio stations. This outfit also recorded the *Potatoland* album, which was not released until 1981 by Rhino(RNSP 303). Epic refused to release it at the time.

Split Ends

This band were from Tampa, Florida and their routine punk single, *Rich With Nothin'* is featured on *Pebbles Vol. 1*. They released two albums under the name Boot in the early 70's.

Spur

ALBUM: SPUR OF THE MOMENT (Cinema 1500) 19? R3

A **Byrds**-influenced band whose album is reputed to contain a couple of tracks of psychedelic craziness and excellent guitar work.

Squires

Absolutely nothing is known about this band, although their *Going All The Way* (*Pebbles Vol. 1*)/*Go Ahead* (*Pebbles Vol. 2*), has become something of a punk classic.

SRC

Personnel:				
		STEVE LYMAN	gtr,vcls	AB
		SCOTT RICHARDSON	vcls	ABC
		GLEN QUACKENBUSH	organ	ABC
		E G CLAWSON	drms,vcls	BC
		GARY QUACKENBUSH	lead gtr	AB
		ROBIN DALE	bs,vcls	A
		AL WILMOT	bs,vcls	BC
		RAY GOODMAN	gtr	C

ALBUMS:			
	1(A)	SRC (Capitol 2991) 1968	SC
	2(B)	MILESTONES (Capitol 134) 1969	SC
	3(C)	TRAVELLER'S TALE (Capitol 273) 1970	SC

SRC were part of the wave of Detroit-based heavy rock groups which emerged in the late 60's, and included bands like **The Amboy Dukes** and **The MC5**.

Their debut album contained one stand-out track, *Black Sheep,* on which Glen Quackenbush's organ playing gave the band a similar sound to **The Doors'** *Light My Fire*. The track received considerable airplay from John Peel in England. However, the band failed to capture the interest of the American public at large and disbanded after two further good LP's. Material from their three Capitol albums including the classic *Black Sheep* is compiled on *Revenge Of The Quackenbush Brothers* (Bam Caruso KIRI 054) 1987.

Stained Glass

Personnel:				
		JIM McPHERSON	bs,vcls	AB
		BOB ROMINGER	gtrs	B
		DENNIS CARRASCO	drms	AB
		TOM BRYANT	gtr	A

ALBUMS:			
	1(B)	CRAZY HORSE ROADS (Capitol ST 154) 1969	
	2(B)	AURORA (Capitol ST 242) 1969	SC

More a folk-rock band than a psychedelic band **Stained Glass** were formed in 1966. With a line-up that included Tom Bryant on guitar, **Stained Glass** started out playing Beatles cover versions in San Jose. Originally recording for RCA they issued a series of singles including *If I Need Someone* (1966), *My Buddy Sin* (RCA 47 8952) (1966) and *We Got A Long Way To Go* (RCA 47 9166) (1967). The first two, which were a mixture of folk and Merseybeat,met with some local success. The best was *We Got A Long Way To Go*, a driving rock song with immediate appeal, which was a big hit in San José during April 1967.

They moved to Capitol in the spring of 1969, for whom they recorded a couple of singles in addition to the two above mentioned albums. Both albums were quite highly-rated, but failed to make much impact and the band disbanded in November 1969, although McPherson went on to play with Copperhead.

Some of the RCA singles are featured on *Mindrocker Vol. 9*. Either of their albums are worth a listen if you can acquire them cheaply. The first was recently reissued by MGM in Greece.

The Standells

Personnel:				
		LARRY TAMBLYN	keyb'ds,vcls	AB
		TONY VALENTINO	lead gtr	AB
		GARY LEEDS	drms	A
		DICK DODD	bs,drms	B
		DAVE BURKE	gtr,bs	AB

ALBUMS:			
	1(A)	THE STANDELLS IN PERSON AT PJ'S (Liberty LST 7384) 1964	R1
	2(B)	DIRTY WATER (Tower ST 5027) 1966	SC
	3(B)	WHY PICK ON ME - SOMETIMES GOOD GUYS DON'T WEAR WHITE (Tower ST 5044) 1966	SC
	4(B)	THE HOT ONES! (Tower ST 5049) 1966	
	5(B)	TRY IT (Tower ST 5098) 1967	SC

NB. 1 was also released in abridged form as LIVE AND OUT OF SIGHT (Sunset 5136)

Formed in Los Angeles in 1963, **The Standells** were manipulated by ace producer Ed Cobb into an archetypal punk band. He wrote most of their material and ensured that their lyrics articulated the resentments of America's youth against their parents and society. They are perhaps best known for the classic punk rock single *Dirty Water/Ran* (Tower 185), their first single for Tower, which Cobb had written about the Saint James river in Boston.

Prior to their association with Cobb, the band had recorded a 45 on Linda in 1964 as **Larry Tamblyn and The Standells**, three singles and an album for Liberty and a 45 for MGM who also included two tracks from their first album on the soundtrack to *Get Yourself A College Girl* (MGM SE 4273) in 1965. In this period they were a twist type discotheque group.

Later in 1965, they met Cobb when he produced two singles for them *The Boy Next Door/ B.J. Quetzal* (VeeJay 643) and *Don't Say Goodbye/Big Boss Man* (VeeJay 679). Cobb was sufficiently impressed with them to have them signed to Tower and *Dirty Water*, released in November 1965, which apparently the band hated, became a smash hit. The album was also strong, providing another hit single, *Sometimes Good Guys Don't Wear White/ Why Don't You Hurt Me* (Tower 257), which was issued in June 1966. It was full of other strong tracks like *Medication*, *There Is A Storm Comin'* and some good covers such as *Hey Joe* and *19th Nervous Breakdown*.

The Standells never equalled this success again. The *Why Pick On Me* album sold quite well and included a track *Have You Ever Spent The Night In Jail?*, which was apparently written from Cobb's experience whilst in Texas.

The Hot Ones! is best avoided, consisting as it does of cover versions of other artists' classic hits like *Sunny Afternoon*, *Wild Thing* and *Eleanor Rigby*. It flopped badly when it was released in November 1966.

Later, in 1967, they attracted more attention when *Try It/Poor Shell Of A Man* (Tower 310) was banned because the A side was alledged to have disgusting lyrics. This was a real injustice 'cos a cover version of the song by Ohio Express in 1968 wasn't. Yet, despite this, the release of their next single *Don't Tell Me What To Do/When I Was A Cowboy* (Tower 312), with their name spelt backwards as a publicity-seeking gimmick and the inclusion of two tracks *Riot On Sunset Strip* and *Get Away From Her* on the soundtrack to *Riot On Sunset Strip* (Tower ST 5065), they never quite achieved their early promise.

The band were keen to write and perform their own material and their association with Cobb ended in 1968. However, they owed much of their success to Cobb and split up later that year.

Dodd also recorded an unsuccessful solo album, *The First Evolution Of Dick Dodd* (Tower ST 5142) in April 1968. Larry Tamblyn, who was the brother of Russ Tamblyn, made three singles for Faro prior to his association with the band and an instrumental *Summer Clothes Pts 1 & 2* (Sunburst) after its demise in 1968. Gary Leeds left the band prior to the release of the *Dirty Water* album and had a brief spell with The Walker Brothers.

Rhino, *Rarities* (RNLP115) (1984) and Avi, *The Standells* (1982) have both issued compilations by the band which include some unissued tracks. There's also *The Best Of The Standells* (Rhino RNLP 107) 1983 which Rhino repackaged in 1987, and Eva's reissue of *Riot On Sunset Strip* (Eva 12043) 1984.

The Starfires

ALBUM: TEENBEAT A GO GO (La Brea 8018) 1965 R1

From the Los Angeles area, **The Starfires** were one of the countless bands who sang about uncooperative girlfriends in *I Never Did Love Her* (*Pebbles Vol. 8* and *Psychedelic Unknowns*) and *Linda* (*Highs In The Mid-60's Vol. 1*). Their 45's were originally for Triumph Records.

The State Of Mind

This band came from Wilmington, Pennsylvania, and issued two singles on the Chavis label, of which *Move*, (featured on *Pebbles Vol. 5* and *Psychedelic Unknowns Vol. 3*) is considered the best. However, they were one of hundreds of unexceptional punk bands which sprang up around America in the second half of the sixties.

Steppenwolf

Personnel:			
	JOHN KAY	vcls,gtr	ABCD
	JERRY EDMONTON	drms	ABCD
	GOLDY McJOHN	organ	ABCD
	MICHAEL MONARCH	gtr	A
	JOHN RUSSELL MORGAN	bs	B
	RUSTON MOREVE	bs	A
	NICK ST NICHOLAS	bs	C
	LARRY BYROM	gtr	CD
	GEORGE BIONDO	bs,vcls	D

ALBUMS: (up to 1972)
1(B) STEPPENWOLF (Dunhill 50029) 1968
2(B) STEPPENWOLF THE SECOND (Dunhill 50037) 1968
3(B) AT YOUR BIRTHDAY PARTY (Dunhill 50053) 1968
4(C) EARLY STEPPENWOLF (Dunhill 50060) 1969
5(C) MONSTER (Dunhill 50066) 1970
6(C) LIVE STEPPENWOLF (Dunhill 50077) 1970
7(D) STEPPENWOLF (Dunhill 50090) 1970
8(D) STEPPENWOLF GOLD (Dunhill 50099) 1971
9(D) FOR LADIES ONLY (Dunhill 50110) 1971
10(D) REST IN PEACE (Dunhill 50124) 1972

NB. In the UK albums 1-5 were released on Stateside and 6-10 on Probe.

Group members Kay, McJohn, Edmonton and Monarch had all played in the Toronto based blues group **The Sparrows**, which had been formed by Kay. After achieving little success, they headed for Southern California and evolved into **Steppenwolf**, their name being taken from the Herman Hesse novel. Their music now leaned towards hard rock, and tended to reflect the politican and drug influences of the times. Their debut LP contained the rock classic *Born To Be Wild*. A timeless song, still regularly played at parties, this was a massive US and minor UK hit. Later featured in 60's cult film *Easy Rider* it would also become the bikers' anthem. This film also featured *The Pusher*, another highly popular song from their first album.

The second LP contained another massive US hit *Magic Carpet Ride* (a title with trippy connotations) and now everything the band produced was becoming a best-seller.

The Monster was probably their finest album. Essentially an anti-Vietnam war, anti-US establishment song, it traces America's development from colonisation through to its involvement in Vietnam. Along the way, the spirit of freedom and justice had been sacrificed by the country's leaders who had become corrupted by power and, allowed the nation's cities to become jungles, and were now fighting a war the nation could not afford. In short, its leaders had created a Monster, and the song's chorus was a rallying cry to the nation's youth to fight it.

'America where are you now?
Don't you care about your sons and daughters?
Don't you know we need you now,
We can't fight alone against the monster'.
(from *The Monster*)

This theme is apparent throughout the album. *Draft Register* is another anti-war song, *What Would You Do (If I Did That To You)* confronts colour prejudice; *Power Play* and *From Here To There Eventually* (both incidentally containing fine guitar work) represented a further challenge to authority.

The harshness of the band's heavy sound is well captured on their *'Live'* album, released in 1970. But by now Monarch and Morgan had left the band. They were replaced by Nick St Nicholas (bs) and Larry Bryon (gtr). Later George Biondo relieved St Nicholas and Kent Henry replaced Byrom.

The group finally disbanded in 1972, after eight hit albums. Kay made two solo albums and Edmonton and St John returned to Canada and set up their own band, Manbeast. None of these projects were commercially successful and in 1974 the group reformed to release a further string of bestselling albums.

The Stereo Shoestrings

A Texan acid punk band restricted to just one single *Tell Her No/On The Road South* (English 1302). The B side is featured on *Acid Dreams*. A fine psychedelic guitar/drum introduction develops into an acid daze. This is psychedelic punk at its best. This band later became The Red House who issued one single, *Sunflower/Mary Jane* (Big K 1004).

The Stoics

Personnel:		
BILL ASH	lead gtr	
AL ACOSTA	lead vcls	
SAM ALLEN	drms	
ROY QUILLIAN	rhythm gtr	
MIKE MARECHAL	bs	

The Stoics from San Antonio in Texas sound like the early Rolling Stones on their sole single *Enough Of What I Need/Hate* (Brams 101) 1967. Apparently only 150 copies were pressed of this single, which was banned by the local radio station in San Antonio, so consequently it is particularly rare. Both sides are featured on Voxx's 1983 compilation, *Acid Visions*.

Stoneground

Personnel:			
	SAL VALENTINO	percsn,gtr,vcls	BC
	TIM BARNES	gtr,vcls	ABC
	JOHN BLAKELY	gtr,bs	ABC
	PETE SEARS	keyb'ds,bs	B
	MICHAEL MAU	drms	AB
	LUTHER BILDT	vcls,gtr	A
	ALAN FITZGERALD	bs	B
	LYNNE HUGHES	vcls	BC
	ANNIE SAMPSON	vcls	BC
	LYDIA PHILLIPS	vcls	BC
	DIEDRE LA PORTE	vcls	BC
	CORY LEROIS	keyb'ds	C
	STEVE PRICE	drms	C
	BRIAN GODULA	bs	C
	TERRY DAVIS	bs	
	FRED WEBB	keyb'ds	
	SAMMY PIAZZA	drms,percsn	
	MARIO CIPOLLINA	keyb'ds,bs	B

ALBUMS:
1(A) STONEGROUND (Warner Bros WS 1895) 1971
2(B) FAMILY ALBUM (dbl) (Warner Bros WS 1956) 1971
3( ) STONEGROUND THREE (Warner Bros BS 2645) 1972

A San Francisco outfit and something of a travelling band, **Stoneground**, who featured former members of The Medicine Ball Caravan, journeyed to London and back before releasing their debut LP. Prominent on the album were the vocals of Sal Valentino, a former member of Beau Brummels. The group continued to gig long after the period covered in this book and recorded three further albums. They were also featured on the closing days of the Fillmore LP.

Not a psychedelic band, but very much a hippy outfit, they may be of interest to readers.

The Strangeloves

Personnel:			
	BOB FELDMAN	vcls	A
	JERRY GOLDSTEIN	vcls	A
	RICHARD GOTTEHRER	vcls	A

ALBUM: 1(A) I WANT CANDY (Bang 211) 1965 R1
Reissued on Line (1986)

Best known for their punchy version of *Night Time* on Lenny Kaye's *Nuggets* LP, **The**

Strangeloves also issued singles under the name Sheep and The Merry Dragons, as well as the above album.

The three group members eventually formed Sire records and Goldstein and Gottehrer became better known as record producers, discovering, for example, The McCoys in Ohio. Later, basing themselves in New York the band issued an album as The Strange Brothers, in 1974.

The Strawberry Alarm Clock

Personnel:		
MARK WEITZ	organ,vcls,piano	ABC
RANDY SOEL	drms,vibes,bongos,vcls	AB
ED KING	ld.gtr,vcls	ABC
LEE FREEMAN	hrmnca,vcls,rhythm gtr	ABC
GARY LOVETRO	bs	A
GEORGE BUNNELL	bs	AB
JIMMY PITMAN	gtr,vcls	C
GENE GUNNELS	drms	C

ALBUMS:			
	1(A)	INCENSE AND PEPPERMINTS (Uni 73014) 1967	SC
	2(B)	WAKE UP IT'S TOMORROW (Uni 73025) 1968	SC
	3(B)	WORLD IN A SEASHELL (Uni 73035) 1968	SC
	4(C)	GOOD MORNING STARSHINE (Uni 73054) 1969	SC
	5( )	BEST OF (Uni 73074) 1969	R1
	6( )	CHANGES (Vocalion 73915) 1970	SC

This Santa Barbara-based punk band broke through nationally in 1967 when *Incense and Peppermints* became a No 1 US hit. **Strawberry Alarm Clock** were very much a product of their era and their commercial brand of psychedelia was more acceptable to the general public than that of the more interesting underground bands. Like **The Seeds** they were very much geared to the flower power scene, and both bands were featured in a cult movie of that era, *Psycho-Out*. One advantage they possessed over **The Seeds** was their catchy name, although later with the demise of flower power, this would prove to be more of a disadvantage. Efforts the band made to tailor themselves a 'psychedelic' image are evident from the apparel they wore on the front cover of their best album *Incense and Peppermints*, which was released as Pye 28106 in the UK. Aside from the ultra-commercial title track, this contained a number of prominently instrumental quasi-psychedelic jams, with Mark Weitz's organ usually to the fore.

Further albums and two more US hits, *Tomorrow* and *Sit With The Guru* followed before **The Alarm Clock** became a victim of the changing times. Ed King later played with Lynyrd Skynyrd. A good introduction to the band is the 1987 compilation *Strawberries Mean Love* (Big Beat WIK 56).

Sunday Funnies

Personnel:		
RICHARD KOSINSKI	keyb'ds,vcls	A
RICHARD MITCHELL	drms,percsn	A
RICHARD FIDGE	vcls	A
RONALD AITKEN	gtr,vcls	A

ALBUM: 1(A) SUNDAY FUNNIES (Rare Earth RS 526) 1971

This group of Mexican-Americans came from Eastern Los Angeles. Their *A Pindaric Ode* (*Pebbles Vol. 7*) is one of numerous examples of the influence of acid on garage bands. The almost-spoken lyrics relate their disorientation and disinterest for coming to terms with the real world and the song's got a pretty unusual ending too. They later recorded the above mentioned album in Mitchigan. This consists of organ-dominated rock, with soft rock numbers *It's Just A Dream* and *You and I* among the better offerings.

The Sunrays

Personnel:		
RICK HENN	drms,vcls	A
VINCE HOZIER	bs,vcls	A
EDDIE MEDORA	ld.gtrs	A
BYRON CASE	gtrs,drms,vcls	A
MARTY DI GIOVANNI	electric piano	A

ALBUM: 1(A) ANDREA (Tower ST 5017) 1966

A Californian post-surf band, two of whom had earlier issued 45's as The Snowmen. The above album was produced by Murry Wilson.

Superfine Dandelion

Personnel:		
MIKE COLLINS	drms,vcls	A
ED BLACK	keyb'ds,gtrs,vcls	A
MIKE McFADDEN	hrmnca,gtrs,vcls	A
RICK ANDERSON	bs,gtrs	A

ALBUM: 1(A) SUPERFINE DANDELION (Mainstream S6102) 1967

Formed in Phoenix, Arizona in 1966, **Superfine Dandelion** also issued a single for Rock in 1966 prior to the above album. They were unexceptional and their album is not recommended.

However, Black and McFadden later played in Goose Creek Symphony prior to working with Linda Ronstadt. Anderson went on to play with The Beans before joining The Tubes.

Surprise Package

This band from the north-west of the States recorded a few punkadelic singles for Columbia in the mid-60's. *Out Of My Mind* (Columbia 4399), produced by Terry Melcher in the autumn of 1966 is a fine example of West Coast psychedelia. It's included on *Mindrocker Vol. 7*.

The Syndicate of Sound

Personnel:		
JOHN SHARKEY	keyb'ds,gtr,vcls	A
JOHN DUCKWORTH	drms	A
BOB GONZALEZ	bs	A
DON BASKIN	sax,flute	A
JIM SAWYERS	lead gtrs	A

ALBUMS:			
	1(A)	LITTLE GIRL (Bell 6001) 1966	SC

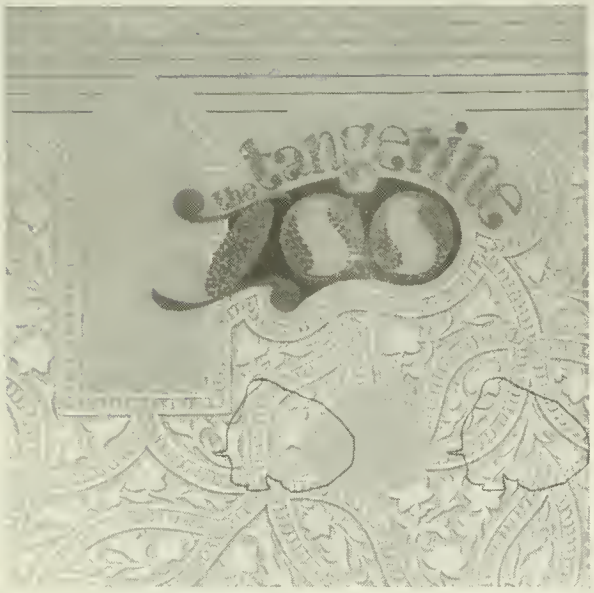
This San José outfit are best known for their 1966 Top 5 American hit *Hey Little Girl* (Bell 640) which was brilliant. In fact the band issued lots of singles on the Scarlett, Hush, Del Fi, Capitol and Buddah labels. The album, which contains only two or three good tracks is not really worth bothering with. It was issued as Stateside SSL 10185 in the UK. Towards the end of their career in 1968, they were aiming at underground audiences and became a live attraction, although they achieved no further commercial success.

The Tangents

From Los Angeles, this outfit recorded two singles and the best, an interesting arrangement of *Hey Joe(Where You Gonna Go?)* is featured on *Highs In The Mid-60's Vol. 2*.

Tangerine Zoo

Personnel:		
DONALD SMITH	drms	AB
TONY TAVARES	bs,gtr	A
ROBERT BENEVIDES	lead gtr	AB
WAYNE GAGNON	rhythm gtr	AB
RONALD MEDEIROS	hrmnca,organ	AB



ALBUMS: 1(A) THE TANGERINE ZOO (Mainstream S6107) 196? SC
2(B) OUTSIDE LOOKING IN (Mainstream S6116) 196? SC

An unexceptional band from Newport, Rhode Island. Although their first album contains some impressive swirling organ work and occasional fuzztone guitar, its material, which is largely written by the band lacks sufficient distinction to remain noteworthy. The second album is more imaginative. Tavares departed prior to its recording and the band became a foursome. It includes a version of the Moody Blues' *Another Morning* and the Moodies seem to have been an important influence on the band. Although the album contains material of some commercial potential, with the self-penned *Can't You See* perhaps the strongest track and is clearly an improvement on their first effort, it still falls short of the grade.

Wayne Gagnon later played in an outfit called Wadsworth Mansion.

The Tea Company

Personnel: F CARR A
M LASSANDO A
J VANCHO A

ALBUM: 1(A) COME AND HAVE SOME TEA WITH THE TEA COMPANY (Smash 67105) 1968 SC

Tea was another word for marijuana, so with a name like **The Tea Company**, it is clear what to expect from their sole album. It is an interesting effort, with the title track and 10-minute cut, *Flowers* outstanding. The latter sounds Beatles-influenced psychedelia, with high-pitched guitar notes superimposed upon a typical psychedelic backing. It sounds

rather like an extended version of the ending to *Strawberry Fields Forever*. Aside from a slowed-down version of the Supremes' hit *You Keep Me Hanging On*, all the compositions are originals and some are full of the usual hippy cliches and social commentary, for example, *Love Could Make The World Go Round* and *Make Love Not War*. The group came from New York State.

Teddy and The Pandas

Personnel: AL LAWRENCE percsn,vcls A
DICK GUERRETTE keyb'ds A
TEDDY DEWART gtrs A
BILL GORRELLE bs A
PAUL RIVERS gtrs,vcls A
JERRY LA BRECQUE drms A

ALBUM: 1(A) BASIC MAGNETISM (Tower ST5125) 1968

This Boston-based band issued 45's for Tower, Musicor, Corstine and Timbri records. The album is not recommended.

Teddy and his Patches

This San Jose-based band are best known for their *Suzy Creamcheese* single, which is featured on *Pebbles Vol. 3*. Suzy was often featured in **Frank Zappa** recordings. The intro is unusual, the vocalist inquiring:-

'Suzy, Suzy Creamcheese,
This is the voice of your unconscious mind speaking
Suzy what's got into you?'

backed by a high pitched note. Two minutes of frenzied psychedelic punk follow before the song slows in tempo to catch the message of the closing verse:-

'You see the strobe light flashing
And you hear the music clashing
And you experience a whole new direction in sound
Just open up your closed mind
And take a trip on mine
And you'll never want to touch the ground'.
(from *Suzy Creamcheese*)

This was an acid punk classic!

Thee Sixpence

A Santa Barbara-based mid-60's band, who issued 45's for All American Records. The A side of the first *My Flash On You/Fortune Teller* is featured on *Psychedelic Unknowns Vol. 1*. It's a typically brash punk rocker.

Them

Personnel:	ALAN HENDERSON	bs	
	JERRY COLE	vcls	
	JIM PARKER	gtr	
	JOHN STARK	drms	
ALBUMS:	NOW AND 'THEM' (Tower ST 5104) 1968		SC
	TIME OUT! TIME IN FOR THEM (Tower ST 5116) 1968		SC
	THEM (Happy Tiger HT 1004) 1970		
	THEM IN REALITY (Happy Tiger HT 1012) 1971		R1

After the departure of Van Morrison, the remainder of the band ended up in West Texas where they issued singles for Sully, Ruff, Tower, Capitol and Happy Tiger, as well as the above mentioned albums.

The Thingees

This band were passing through Austin on their way from Florida to California, when the owners of Austin's local Sonobeat label heard them playing around the town and offered the band a one-off recording deal. The resulting single *Mass Confusion/Rainy Sunday Morning*, (Sonobeat 104), was an English-influenced hard rocker. When they continued on to California they recorded a single *It's A Long Way Down* which is included on the *Monsters* compilation.

The Things

Another band from Houston, Texas, although this one never made it onto vinyl at the time. The *Acid Visions* compilation includes two of their recordings, *I Don't Believe It* and *In Your Soul*, which both contain fine fuzztone guitar and Farfisa organ work which characterized many Texas punk bands of the late 60's.

Things To Come

Personnel included:	BRIAN GOROFOLU	bs
	RUSS KONKEL	drms

This Los Angeles based outfit recorded a series of 45's for Warner Bros in the late 60's. It is uncertain whether the 45 *Speak Of The Devil/Sweetgina* (Starfire), which is included on *Chosen Few Vol. 1*, is by this band.

The Third Bardo

The inclusion of *I'm Five Years Ahead Of My Time* on *Pebbles Vol. 3* has made it something of a classic among collectors of psychedelic punk. Deservedly so in view of its haunting intro. and fine fuzztone guitar work. As for the identity, or origins, of **The Third Bardo**....well I'm afraid both remain one of the unsolved mysteries of this era. **The Nomads** have done a fine cover version of the number.

The Third Evolution

Thought to come from the New York area, this band issued just one single for the Dawn label. *Gone, Gone, Gone* is a rather routine 'my baby left me' number, but the other side *Don't Play With Me*, despite the predictable poor production, is rather interesting. It starts out slow and moody, with sneering punk vocals, but later includes some deceptive changes of pace. Both sides are included on *Pebbles Vol.11*.

The Third Rail

Personnel:	JOEY LEVINE			A
	ARTIE RESNICK	keyb'ds		A
	K RESNICK			A
ALBUM:	1(A)	ID MUSIC (Epic 26327) 1967		

Another *Nuggets* band whose *Run Run Run* was a social comment sound on the American rat race. In addition to the above album, which is now a mini collectors' item, the band recorded a 45 on Cameo Parkway.

The Resnicks, however, are probably best known for writing *Good Lovin'* for The Rascals and bubblegum hits such as *Quick Joey Small* for The Kassenetz Katz Singing Orchestral Circus.

The Thirteenth Floor Elevators

Personnel:	ROKY ERICKSON	vcls		AB
	TOMMY HALL	jug		AB
	BENNIE THURMAN	bs		A
	JOHN IKE WATSON	drms		A
	STACY SUTHERLAND	gtr		AB
	DANNY THOMAS	drms		B
	DANNY GALINDO	bs		B
ALBUMS: (up to 1972)	1(A)	THE PSYCHEDELIC SOUNDS OF..... (International Artists No 1) 1966		R1
	2(B)	EASTER EVERYWHERE (International Artists No 5) 1967		R2
	3(B)	'LIVE' (International Artists No 8) 1968		R1
	4( )	BULL OF THE WOODS (International Artists No 9) 1969		R2

Note: 1 and 2 reissued by Radar in the UK in the late 70's
Two bootleg albums of the group are known to exist:-

LIVE AT THE AVALON '66 (released in Italy 1979)
LIVE AT THE FILLMORE '67 (released in England 1980)

The Thirteenth Floor Elevators were formed out of two earlier Austin bands. Stacy Sutherland (gtr), Bennie Thurman (bs) and John Ike Watson (drms) had all played in an outfit called The Lingsmen which also included a fourth member - singer Max Rainey. Bennie's electric fiddle gave them an unique sound and they played quite extensively around Texas. It is rumoured that they recorded some singles, although none have been found. Meanwhile, Roky Erickson was playing with another Austin group, The Spades. They issued two singles locally on the Zero label. The first *I Need A Girl* (Zero 10001) was released in April 1965 before Roky joined the group, the second *You're Gonna Miss Me/ We Sell Soul* (Zero 10002), featured Roky on vocals. When Rainey left The Lingsmen, Roky joined in his place taking *You're Gonna Miss Me* (later to be the group's first single) with him. **The Elevators** were formed when lyricist and jug-player Tommy Hall was added. Together with his wife, Clementine, he wrote much of the group's material. The group's name, apparently chosen by Tommy's wife, certainly suited the times - the thirteenth letter of the alphabet is M (for marijuana), also most American buildings have no thirteenth floor. **The Elevators** were saying that if you want to reach the thirteenth floor and achieve a new level of consciousness, ride with them. The name was certainly food for speculation.

One of the very earliest psychedelic bands, **The Elevators** claim to be the first to advertise themselves as psychedelic, preceeding **The Grateful Dead** by about two weeks. They soon became a popular 'live' attraction in Austin playing at venues like the Jade Room and the New Orleans Club. They also played regularly at La Mansion in Houston. They are sometimes thought of as a San Francisco band, probably because they gigged regularly at the Avalon ballroom in San Francisco. They actually settled in San Francisco for two months on one occasion and put on an all Texan show at the Avalon together with **Big Brother and The Holding Company** and **The Sir Douglas Quintet** - indeed it is rumoured that, at one time, **Janis Joplin** almost joined **The Elevators**. However, they eventually returned to Texas under pressure from their recording company. Those visits to the Avalon were particularly important, though, in forging links between the relatively isolated Texas psychedelic scene and America's West Coast. The band made little impression in Dallas, however, where the authorities blocked their plans to open a Thirteenth Floor Elevators Club.

The Elevators issued their first single *You're Gonna Miss Me/Tried To Hide* (the B side was written by Tommy and Stacey) on a small local label, Contact (5269), in 1965. *Tried To Hide* is on the *Mindblowers* compilation LP. Then in early 1966 the group was busted and they were all put on probation. From then on relations with the police soured. The Texas public in the mid-60's just was not ready for drugs and the band was constantly hounded by the police. Later, when Lelan Rogers became their manager, he would vacuum their van to remove any trace of the drugs before they left for gigs because he knew the police would be sure to vacuum it themselves when the group arrived! Also, in early '66, friction developed in the band and Bennie Thurman left to be replaced by Ronnie Letheran.

Eventually Lelan Rogers discovered the band and signed them to his new International Artists record company. Their first single was reissued (Int.Art.107) and actually entered the US charts. It is also featured on the *Nuggets* compilation and on their debut album, which was recorded in Dallas in the same year, but issued during the group's stay in California. To quote from the sleeve notes:-

> "Since Aristotle man has organised his knowledge vertically in separate and unrelated groups.....Science, Religion, Sex, Relaxation, Work etc. The main emphasis in his language, his system of storing knowledge, has been on the identification of objects rather than relationships between objects....."
>
> "Recently, it has been possible for man to chemically alter his mental state and thus alter his point of view (that is, his own basic relationship with the outside world which determines how he stores his information). He then can restructure his thinking and change his language so that his thoughts bear more relation to his life and his problems, therefore approaching them more sanely.
>
> "It is this quest for pure sanity that forms the basis of the songs on this album."

So *Roller Coaster* is about the discovery of this new purpose to man's life and *Splash 1* (later issued as a single), 'describes a meeting with a person who radiates the essence of the quest' hence the opening lyrics:-

> 'I've seen your face before
> I've known you all my life'
> (from *Splash!*)

Reverberation dealt with how a person, who organised his knowledge in the right way, could overcome problems of doubt - that cause of negative emotions which hampered all constructive thought. *Don't Fall Down* referred to the care that had to the taken to maintain this chemically altered mental state. In a subsequent interview, Erickson claimed that *Fire Engine*, the track with the unusual siren introduction, was an attempt to portray what it would be like to ride on a fire engine for fun rather than to fight a horrific fire, hence the opening lyrics:-

> 'Let me take you to the empty place on my fire engine'

but the empty place would be pronounced to sound like DMT place (DMT being dimethylatriptamine, a drug giving a fifteen minute hallucination when smoked). *You Don't Know* explained the differences between persons of the old and new states of mind. Prominent throughout these and the other tracks on this album would be Tommy Hall's jug playing, which gave the group their unique and distinctive sound. It was on the insistence of Tommy Hall that another track from their first LP *Reverberation* was released as their second single (Int.Art. 111), for the record company, with an eye on the charts, had wanted to release the more commercial *I'm Gonna Love You Too*. *Reverberation* was followed by *Before You Accuse Me* (Int.Art. 113), but neither achieved the success of their first single. Police pressure on the band grew and a split emerged in their ranks over drugs. All were heavily into acid except John Ike Watson. Indeed, Erickson was reputed to have taken it over 300 times. Eventually the rest of the group began to view Watson as part of the establishment and he left. The group retreated to Kerrville, a small hill town in the countryside and two new members Danny Thomas (drms) and Danny Galindo joined. This new line-up set to work on their follow-up LP.

Easter Everywhere was released in the autumn of '67. Tommy Hall chose the title which came from the idea that one could be born again and changed into a better person. One track from this album *She Lives* (Int.Art. 121) was issued as a single. The album contained their own interpretation of Dylan's *It's All Over Now, Baby Blue*, and most of the songs on side 2, in particular, are less frenzied and more restrained than the compositions on their earlier album.

The band had always been underpublicised. This was partly the result of a deliberate policy of Lelan Rogers to create a certain mystique around them and partly the result of the record company's reluctance to push a band they did not understand, but eventually this became a disadvantage. *Easter Everywhere* may have sold much better with more publicity. Also the band, and Roky in particular, were becoming increasingly unreliable and missing gigs and the record company tried to have him committed to a hospital for a rest. Towards the end of 1968, Roky was busted again, and upon claiming to be a Martian (he says to avoid imprisonment), the authorities committed him to Rusk State Hospital for the criminally insane in early 1969. Another group member, Stacey Sutherland, was also busted and ended up in the State prison.

The Elevators had two single failures in 1968, *Splash 1/Slip Inside This House* (Int.Art. 122) and *I'm Gonna Love You Too/May The Circle Remain Unbroken*, (Int.Art. 126).

In late 1968, the 'live' LP was issued, although apparently it failed to capture the band at anything like its best. This contained five songs not featured on their studio albums - Bo Diddley's *Before You Accuse Me* (also issued as a single by the group), *I'm Gonna Love You Too*, *Everybody Needs Somebody To Love* and two original compositions *You Gotta Take That Girl* and *You Can't Hurt Me Any More*.

Without Erickson and Sutherland, the group soon fell apart when Tommy Hall quit Texas for California. Their final LP *Bull Of The Woods* was eventually released posthumously by the record company. The group had wanted it called *Beauty and the Beast* and their recording work was incomplete when they split. Their usual songwriting duo of Erickson and Hall was reduced to just one credit on this album - *Never Another*, which was one of the strongest and most demented tracks. Erickson also wrote that haunting final track *May the Circle Remain Unbroken*. Almost all of the remaining material was written by Stacy Sutherland, often in conjunction with Tommy Hall. Musically this was possibly the band's finest album, Sutherland's *Street Song* and *Rose and The Thorn* both containing some fine guitar work. Two other tracks, but no means the strongest, *Scarlet and Gold/ Livin' On* (Int.Art.130) were released on a single which flopped.

Roky Erickson spent three years in the mental hospital - and it took a court case to get him out. Tommy Hall, too, later became another acid victim. Certainly, **The Elevators** took the psychedelic experiences to heart and were more heavily into LSD than any other band.

When Radar acquired the recording rights to International Artists' material they reissued their first two LPs. Although, now deleted again, these should not be too difficult to obtain.

She Lives from their second LP is also featured on a promotional EP (along with tracks by **Red Krayola, The Lost and Found** and **The Golden Dawn**) issued on Radarscope in 1978. All twelve International Artists albums were reissued as a twelve box set in 1979.

Once out of hospital, Roky made an abortive attempt to re form **The Elevators** with John Ike Watson in 1972. However, he has subsequently made a number of recordings *Red Temple Prayer (Two Headed Dog)/Starry Eyes* (Mars 1000) with Blieb Alien in 1975 and *Bermuda/The Interpreter* on Rhino 003, in 1977 (also issued by Virgin in England).

Backed by The Aliens (Duane Aslaksen (gtrs), Bill Miller (elec auto harp), Steve Burgess (bs) and Fuzzy Furioso (drms)) he later issued an album *Roky Erickson and the Aliens* (CBS 84463) in 1980 which was reissued on Edsel ED 222 in 1987. A more impressive release is *Gremlins Have Pictures* (Demon FIEND 66) 1987, a collection a live cuts and studio outtakes which cover Erickson's career from 1975 - 1982. His latest LP *Casting The Runes* (Five Hours Back TOCK.007) 1987 includes his previously unreleased tracks, *For You* and *I Love How You Love Me* and killer live material. He also had a collector's item album released by Fan Club (through Pinnacle), called *The Holiday Inn Tapes* which was recorded in a hotel room in Austin in December 1986. Recent releases of **The Elevators,** which will interest readers are *Fire In My Bones* (Texas Archive TAR4) 1985, which contains rare alternative versions and unreleased cuts by the band, and *Elevator Tracks* (Texas Archive TAR7) 1987 which also contains unreleased material, alternate takes and live cuts.

Thirty-first Of February

Personnel:	BUTCH TRUCHS	drms	A
	SCOTT BOYER	gtrs,vcls	A
	DAVE BROWN	bs,vcls	A

ALBUM: 1(A) THIRTY-FIRST OF FEBRUARY (Vanguard) 1968 SC

This outfit is of little significance in itself, but Truchs later played for The Allman Brothers and Boyer joined Cowboy.

Thunderpussy

ALBUM: DOCUMENTS OF CAPTIVITY (MRT) 1973 R3

Reissued on Breeder (German).

This is the work of a hard rock/progressive trio from South Illinois.

Thursday's Children

The Texas band's debut single *You'll Never Be My Girl* (Paradise 1022), a typical punk number for this era, is included on *Pebbles Vol. 5.* Later they released two singles *Air Conditioned Man* (Int.Art.110) and *Help, Murder, Police* (Int.Art. 115), which are about the most sought after on the International Artists label, before turning to rock and roll. A previously unreleased number *A Part Of You*, perhaps their best effort, is included on *Epitaph For A Legend.*

T.I.M.E. (Trust In Men Everywhere)

Personnel:	LARRY BYROM	gtr	AB
	BILL RICHARDSON	gtr	AB
	STEVE RUMPH	drms	A
	NICK ST NICHOLAS	bs	A
	PAT COUCHOIS	drms	B
	RICHARD TEPP	bs	B

ALBUMS: 1(A) T.I.M.E. (Liberty LST 7558) 1968
2(B) SMOOTH BALL (Liberty LST 7605) 1969

A competent quasi-psychedelic band from the San Francisco Bay Area. The opening track to their debut album, *Tripping Into Sunshine*, starts with a typical psychedelic introduction, although the remainder of Side 1 is comprised of rather mundane rock material. However, the standard improves on Side 2, particularly with *I Really Love You* and the closing track *Take Me Along.*

The two opening tracks on their second LP released as LBS 83232 in the UK, were featured on the *Gutbucket* sampler helping to give the band international exposure, which they failed to exploit. Their blues influence is evident on tracks like *Lazy Day Blues*, while *See Me As I Am*, *Trust In Men Everywhere* and *Flowers* are examples of their attempts to get to grips with the predominant psychedelic influences of the time. The group made considerable use of phasing techniques. Their second album was the better of the two.

Both Byrom and St. Nicholas later played with **Steppenwolf**.

T.I.M.E. (Trust In Men Everywhere)

Time Of Your Life

The origins of this band are uncertain but we do know that they cut one single for Ionic Records. The A side, *You Make Me Feel Good* was a remake of an old Zombies' song. However, the B side *Ode To A Bad Dream*, an interesting spacey number, will be of interest to the readers of this book.

The Timestoppers

One of many rather ordinary Pittsburgh punk bands whose *I Need Love*, first issued on HBR records, is now on *Pebbles Vol. 5*.

Touchstone

Personnel:	PAUL DRESHER	ld/gtr,flute	A
	WES STEELE	bs,cello	A
	ART FAYER	violin	A
	JIM BYERS	classical gtr	A
	RUBBER DUCK	percsn	A
	GARY HIRSCH	drms	A
	TOM CONSTANTEN	keyb'ds	A

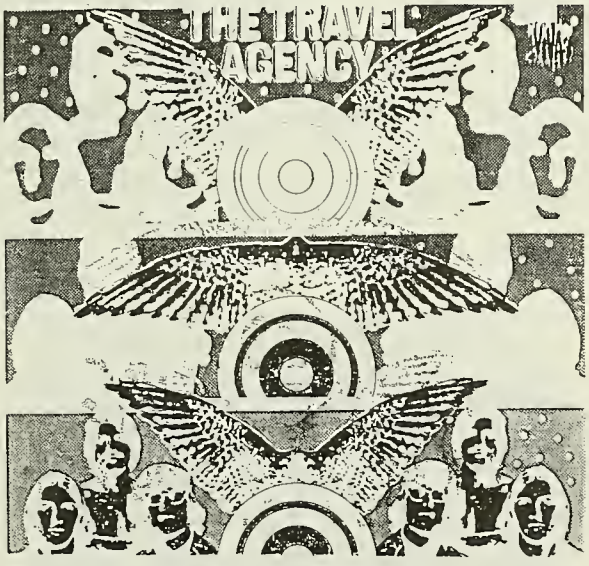
ALBUM: 1(A) TAROT (United Artists 5563) 1972 R1

Touchstone was not a band, but a stageplay soundtrack, which involved Gary Hirsch, who had previously played with **Country Joe and the Fish** and Tom Constanten of the **Grateful Dead**. The album, an amalgam of various musical styles, may interest readers.

The Tracers

A mid-West punk band whose sole single *She Said Yeah* (Sully 928) received considerable airplay in the Oklahoma area. A hard rocker it featured a long drum solo from their 15 year old drummer.

The Travel Agency



ALBUM: TRAVEL AGENCY (Viva 36017) 1968

Viva records were owned by Leon Russell. The above album is well worth a listen, and can usually be obtained quite cheaply. Side 1 is much the stronger with some fine fuzztone guitar work on *Cadillac George* and some gentle, more folksy love songs like *Loney Seabird* and *So Much Love*. Contrast with this fast commercial rockers like *Make Love* and *Old Man*, the catchy *That's Good* and the unusual instrumental intro to *What's A Man*, the album's opening track, and you can see their material was of some diversity.

Tripsichord Music Box

Personnel:	RANDY GORDON	drms	AB
	FRANK STRAIGT	lead gtr	AB
	DAVE ZANDANOTTI	bs gtr	AB
	OLIVER McKINNEY	keyb'ds	AB
	B CARR		B

ALBUM: 1(B) SAN FRANCISCO SOUND (Janus JLS 3016) 1971 R2

Also featured on '5th Annual Pipedream' (San Francisco Sound S7 11680), three tracks, *It's Not Good*, *You're The Woman* and *Family Song*.

Their album is now very rare and expensive to purchase. It is not exceptional in any way, but does capture the San Francisco acid guitar sound effectively on tracks like *On The Last Ride*, *Fly Baby*, *Everlasting Joy* and *Short Order Steward*. However, the best track is *The New World*, a driving rocker with, once again, some fine guitar playing. All the material was written by the band. The album has recently been repressed in limited numbers.

The band also cut a non-LP 45 *Times and Seasons/Sunday The Third* (San Francisco 115) in 1970.

The Tree

This band came from Wilmington, Delaware and recorded three singles for the Barvis label. *No Good Woman* (*Pebbles Vol. 5*), a typical raw punk number, was apparently produced by a black minister! Two of their other offerings, *Don't Miss The Turn* and *You Lied To Me Before* are featured on *Off The Wall Vols. 1 & 2*, respectively.

The Troll

Personnel:	RICHARD CLARK	A
	KEN APPLES	A
	MAX JORDAN, Jr.	A
	RICHARD GALLAGHER	A

ALBUM: 1(A) ANIMATED MUSIC (Smash SRS 67114) 1969 SC

This group of psychedelic rockers, hailing from Illinois, released one very interesting album in 1969. This included the powerful *Werewolf and Witchbreath* and a number of other psychedelic numbers such as *Satin City News* and *Everybody's Child*, alongside the lighthearted *Professor Pott's Pornographic Projector* and *Have You Seen The Queen?* The album had a splattering of slower numbers, too, notably *A Winter's Song* and *I've Only Myself To Blame*. Sadly, the group did not record again. The album is recommended but not easily obtained, as it's now a mini-collectors' item.

The 12 AM

This group came from San Antonio in Texas. Their sole single *The Way I Feel* (Groovy 102), is included on *Pebbles Vol. 5* and is, perhaps, one of the best punk singles to come out of Texas in this era. With more airplay it could have made the charts.

Twentieth Century Zoo

Personnel:	ALLAN CHITWOOD	A
	GREG FARLEY	A
	SKIP LADD	A
	RANDY WELLS	A
	BOB SUTKO	A

ALBUM: 1(A) THUNDER ON A CLEAR DAY (Vault122) 1968

Recorded in Los Angeles, this is a fair album. It's predominantly bluesy with a splattering of sound effects.

27 Dollar Snap On Face

Personnel included:	BOB S O'CONNOR	gtr,vcls
	JIM DOHERTY	gtr

ALBUM: HETERODYNE STATE HOSPITAL (Heterodyne) 1977 R2

Pressed on blue vinyl and recorded by a bunch of crazy Californians based in Santa Rosa, this will interest some readers.

Ultimate Spinach

Personnel:			
	IAN BRUCE-DOUGLAS	vcls	A
	BARBARA HUDSON	vcls,kazoos,gtr	AB
	KEITH LAHTEINEN	vcls,drms,percsn	A
	RICHARD NESE	bs	A
	GEOFFREY WINTHROP	vcls,sitar,gtr	A
	JEFF BAXTER	gtr	B
	MIKE LEVINE	bs	B
	RUSS LEVINE	drms	B
	TED MYERS	gtr,vcls	B
	TONY SCHEUREN	keyb'ds,vcls	B

ALBUMS:
1(A) ULTIMATE SPINACH 1 (MGM SE 4518) 1968 SC
2(A) BEHOLD AND SEE (MGM SE 4570) 1968 SC
3(B) ULTIMATE SPINACH (MGM SE 4600) 1969

NB 1 and 2 reissued on Polygram (Greek)

If I had to chose the most ridiculously-named group of this era, I think **Ultimate Spinach** would just edge off their rivals. Originally known as Underground Cinema, the band were discovered by producer Alan Lorber, who changed their name and signed them to MGM. Part of the emerging Bosstown sound of 1968, they were the brainchild of group member Ian Bruce-Douglas, who also wrote all the material on their first two albums. Barbara Hudson's beautiful voice gave the group a distinctive vocal sound.

Their debut album was a very trippy affair. The double fold-out cover contained highly pretentious sleeve notes by Bruce-Douglas. This pretentiousness was evident, too, in the album's lyrics. For example, its opening track *Ego Trip* begins:

'Mindless creedence
Gropes through idiosyncracies
Up-rising up
Down....(echoes)'
(from Ego Trip)

and again at the beginning of the *Hip Death Goddess*, which captures Hudson's vocals at their best:

'See the glazed eyes Touch the dead skin Feel the cold lips And know the warmth Of the Hip Death Goddess'. (from *Hip Death Goddess*)

Instrumental numbers, like *Sacrifice of the Moon*, sound similar to their equivalents on the early **Country Joe and the Fish** albums. The album is liberally endowed with windchimes, bells and sound effects and the lyrics are tailored with flower power mythology:

'I saw a funky freak parade
Marching down the street
They were acting very strange
Kissing everybody they meet
With eyeballs hanging out of their eyes
And daffodils in their hands
Someone asked what's happening here?'
(from Funky Freak Parade)

The final track, *Pamela*, which has a similar wind chimes intro to **Country Joe's** *Grace,* is intended to illustrate 'the intense beauty that can be seen and felt if one's senses are fully employed'. Once again acid was probably the inspiration behind those lyrics:

'Moonbeams and sapphires
Vibrate as one
I hear prisms
Crystal rainbows fill my sky
Shattered, they glisten
And blind the sun'.
(from Pamela)

Their follow-up album, *Behold and See* was in similar vein. The lyrics were less impressionable, though, and their music had become more mystical, particularly on the excellent *Genesis Of Beauty Suite* and *Fragmentary Marches of The Green*. Other tracks like *Mind Flowers*, may be seen as an extension of themes from their earlier album. Once again, Barbara's vocals glisten with beauty. Both albums are classic 'acid' rock period pieces and highly recommended, if one can excuse their more pretentious trappings. They have recently been reissued by MGM in Greece.

Bruce-Douglas' departure after their second album had a profound effect on the band's musical direction. Jeff Baxter, who later had a spell with Steely Dan, came in on lead

guitar, vibes and vocals, and only Barbara Hudson remained from the original line-up. Line-up B recorded their third and final album which was much less interesting. Apart from the opening cut *Romeo and Juliet*, the remaining material was written by the new band and lacked the imagination of Bruce-Douglas' work.

The Undertakers

From Amarillo, Texas, they recorded just one 45, *Unchain My Heart/It's My Time* (Studio 7 101), which can now be heard on Eva's *Texas Punk* (Eva 12006) compilation LP. The A side, a Ray Charles cover, has been heralded as a punk classic. The flip is a tune with mid-60's garage psych.

The United States Of America

Personnel:			
	JOSEPH BYRD	elec harp,keyb'ds	A
	DOROTHY MOSKOWITZ	vcls	A
	GORDON MARRON	elec violin	A
	RAND FORBES	bs	A
	CRAIG WOODSON	drms,percsn	A

ALBUMS:
1(A) THE UNITED STATES OF AMERICA (Columbia CBS 9619) 1968 SC

Reissued on Edsel (ED 233) 1987

as Joe Byrd (and The Field Hippies):

THE AMERICAN METAPHYSICAL CIRCUS
(Columbia CBS 7317) 1969 R1

Joe Byrd master-minded this group of experimental Californian musicians. He started with a fellowship for graduate study in composition in New York and while there, worked as a conductor, arranger, teacher and assistant to critic-composer Virgil Thompson. It was during this era that he developed his interest in experimental music and his works were often performed abroad.

JOE BYRD AND THE FIELD HIPPIES

Influenced by events in California in the late '60s, he decided to quit New York and head for the University of California at Los Angeles. Here he worked as a teaching assistant, also finding time to study acoustics, psychology and Indian music. He eventually dropped out of UCLA to work full- time on his musical enterprises, putting together **The United States of America**, whose other main asset was vocalist Dorothy Moskowitz, who possessed possibly one of the most attractive singing voices in rock. The group's sole album was erratic but often brilliant, with Byrd and Moskowitz writing most of the music and lyrics between them. Opening track, *The American Metaphysical Circus* parodied *Sergeant Pepper* and the unusual, but commercial, *I Won't Leave My Wooden Wife For You, Sugar* became well known here in England by virtue of its inclusion on the CBS compilation *The Rock Machine Turns You On.*

Overall the album was one of the most successful attempts to marry experimental electronic music with rock lyrics. The beauty of the lyrics was matched by the excellence of Moskowitz's voice on tracks like *Cloud Song* and *Love Song for the Dead Ché.*

Other tracks like *The Garden of Earthly Delights* and *Coming Down* appear drug-inspired:

'Poisonous gardens, lethal and sweet
Venomous blossoms
Choleric fruit deadly to eat
Violet nightshades, innocent bloom
Omnivorous orchids
Cautiously wait, hungrily loom
You will find them
In her eyes, In her eyes'
(from *Garden of Earthly Delights*)

'I think it's over now, I think it's ending
I think it's over now, I think it's ending
A thought of coloured clouds all high above my head
A trip that doesn't need a ticket or a bed
And everything is smelling sweeter than the rose'
(from *Coming Down*)

After the group split, Byrd made a further album with a bunch of 12 musicians called **The Field Hippies**. Although not as successful as **The USA** album, this was a strange voyage into the world of mystical and quasi-religious music. Once again he found three female vocalists - Susan de Lange, Victoria Bond and Christie Thompson - with seductive voices. The lyrics often paralleled themes on the earlier album:

'Waitin' to die for the seventeenth time
Etched on a mirror in the back of your mind
Trapped on a mountain noboby can climb
You can't ever come down.....'
(from *You Can't Ever Come Down*)

Susan de Lange's beautiful rendering of *Moonsong:Peloc* paralleled *the Cloud Song* on the earlier album. Victoria's beautiful *Patriot's Lullaby* was in similar vein, but unfortunately most of the material on side 2 failed to attain the same standard and is largely expendable.

The Unrelated Segments

This band was originally from Mitchigan, but became based in Detroit. Although they never issued an album they made at least three singles, which can be heard on some of the psychedelic compilations. Both sides of their first single, *Story Of My Life/It's Unfair*, originally issued by Hanna Barbera (HBR 514) in 1966, are on *Journey To Tyme Vol. 1.* The A side is a rather interesting fast-tempo rocker, the B side is unexceptional. After this, they were offered a contract by Liberty and recorded *It's Unfair/Cry Cry Cry* (1967) - the flip is on *Magic Cube* and *Back From the Grave Vol. 2* - and finally the brilliant **Elevators**-like *Where You Gonna Go* (on *Acid Dreams*)/ *It's Gonna Rain* (on *Gathering of The Tribe*). What a pity this fine band did not make an album.

Unsettled Society

Their only known recording, *Diamond Studded Cadillacs* (also on *Endless Journey 1*) is full of feedback and contains some fine fuzztone guitar work.

Vanilla Fudge

Personnel:		TIM BOGERT	bs,vcls	A
		VINCE MARTELL	gtr,vcls	A
		MARK STEIN	org,vcls	A
		CARMINE APPICE	drms,vcls	A
ALBUMS:	1(A)	VANILLA FUDGE (Atlantic 33224) 1967		
	2(A)	THE BEAT GOES ON (Atlantic 33237) 1968		
	3(A)	RENNAISSANCE (Atlantic 33244) 1968		
	4(A)	NEAR THE BEGINNING (Atlantic 33278) 1969		
	5(A)	ROCK AND ROLL (Atlantic 33303) 1970		

This New York punk group, named after a popular American Ice Cream, began by specialising in doing slowed down version of other peoples' compositions. Their debut album included organ dominated versions of Lennon-McCartney's *Ticket To Ride* and *Eleanor Rigby*, Rod Argent's *She's Not There* and Curtis Mayfield's *People Get Ready*. The remake of The Supremes' hit *You Keep Me Hanging On* (Atlantic 384.123) reached No 18 in the UK in the summer of 1967 and was later a minor US hit. Their treatment of these songs was characterised by organ melodramatics and extravagant productions; the album sold quite well and the group had an uniquely distinctive sound. It is said that The Beatles were impressed with the band, with George Harrison playing their version of *Ticket To Ride* and *Eleanor Rigby* for anyone that visited them. *Eleanor Rigby Pts.1 & 2*, (Atlantic 584.139) failed as a single in the UK, as did *Where Is My Mind/The Look Of Love* (Atlantic 584.179), a 1968 release.

Their next album, however, was over-ambitious and pretentious, failing in its attempt to provide a history of 25 years of musical development on one LP!

Rennaissance, which was released in 1968 and reissued in 1974 by WEA, showed some improvement, largely on account of their typically melodramatic nine-minute version of Donovan's *Season of the Witch* which was somewhat surprisingly a minor hit in the UK in 1969. However, when the band attempted to write their own material, the result was usually a dismal failure. **Vanilla Fudge** described their music as 'psychedelic symphonic rock'. The 'symphonic' was an exaggeration, although one can detect a slight classical influence in their music.

As the psychedelic era drew to a close, the band moved towards a more conventional heavy rock sound, finally splitting after their fifth LP in 1970. Appice and Bogert went on to play with Cactus and then Beck, Bogert and Appice, while Stein formed an abortive band called Boomerang. Stein, Martell and Bogert also issued an album *While The World Was Eating* (Wand 687) as The Pigeons.

NB. Some of their material has been rereleased by Midi, a German label.

The Vejtables

This band were another version of The Tikis who later became Harper's Bizarre and played surf music in the San Francisco area. The band cut two 45's on the Autumn label and one on Uptown. Their excellent *Shadows* is included on *Acid Dreams*. They also have two tracks on *San Francisco Roots* (Vault 119) 1968.

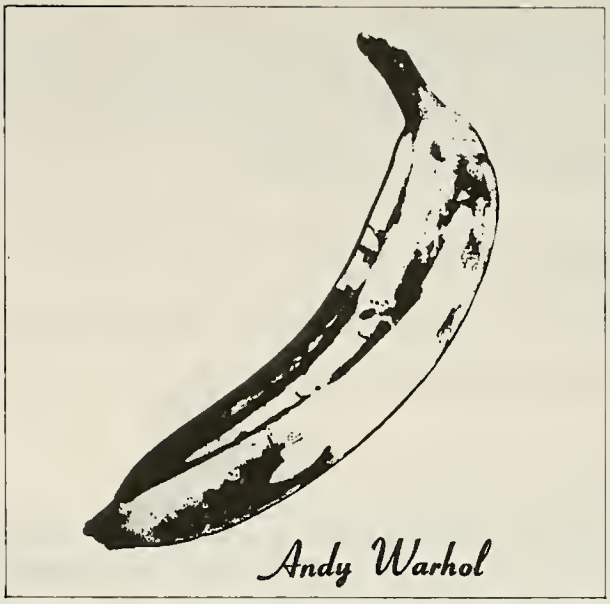
Velvet Illusions

An excellent psychedelic band about whom unfortunately little is known, which cut some 45's for Tell Records in 1967. The superb *Acid Head* and *Velvet Illusions* are both featured on the *Acid Dreams* compilation.

The Velvet Underground

Personnel:		LOU REED	vcls	ABCDE
		JOHN CALE	viola,bs,keyb'ds	AB
		STERLING MORRISON	gtr	ABCDE
		MAUREEN TUCKER	bs	ABCD
		NICO (CHRISTA PAFFGEN)	vcls	A
		DOUG YULE	gtr,bs,drms,keyb'ds,vcls	CDE
		BILLY YULE	drms	D
ALBUMS: (up to 1972)	1(A)	THE VELVET UNDERGROUND AND NICO (Verve 5008) 1967		R1
	2(B)	WHITE LIGHT/WHITE HEAT (Verve 5046) 1967		SC
	3(C)	THE VELVET UNDERGROUND (MGM 4617) 1969		
	4(D)	LOADED (Atlantic 9034) 1970		
	5(E)	LIVE AT MAX'S KANSAS CITY (Atlantic 9500) 1972		
	6( )	SQUEEZE (Polydor UK, 2383.180) 1972		
	NB:	There are countless compilations of their work.		

Velvet Underground in 1967, were really New York's answer to the California-based rock rennaissance. The band's inspiration came from Reed, an accountant's son from Long Island, who had dropped out of Syracuse University to write songs, and Cale, a Welshman, who had studied contemporary music in London and won a scholarship at New York's Eastman Conservatory. Reed and Cale first met each other in New York in 1964, but Cale did not play with Reed until the latter had gone on to assemble his own bands, The Warlocks and later The Primitives, which included Morrison and Tucker. When Cale joined in 1966, they changed their name to **The Velvet Underground** and played in various clubs around Greenwich Village. They soon came to the attention of



Andy Warhol, who added the beautiful German model and actress, Nico, to their line-up and featured them in his Exploding Plastic Inevitable Media Show which was staged in New York in 1966.

The debut album, produced by Andy Warhol, was one of the most innovative and influential in the history of rock. The songs largely concentrated on the decadence of American City life, thereby countering the peace and love trip emanating from America's West Coast. *I'm Waiting For The Man* and *Heroin* dealt with the rising phenomena of heroin addiction, while *Venus In Furs* explored the dark world of sado-masochism. Nico's se but death- like voice was a big plus on tracks like *Sunday Morning*, *Femme Fatale* a *I'll Be Your Mirror*. The music on this album was effectively an assault on the listener's senses - comprised of throbbing, often discordant rhythms, riddled with electronic feedback. Most of it was written by Reed, although Nico's vocals were also important to its appeal. Commercially, however, it was a non-starter as the subject-matter of many of its tracks prevented any radio airplay.

Nico left the band at this stage to pursue a solo career, and Warhol began to lost interest, withdrawing his financial support. Nico's departure inevitably affected their musical policy and their second album, *White Light/White Heat* which, lacking the gentle songs written for her on the first LP, was aggressively harsh. It contained two stand-out tracks, *Sister Ray*, a 17 minute story about a group of sailors who are interrupted by the police while visiting a drag queen, and *The Gift* based on a short story Reed had composed. In both songs, the lyrics were augmented by a storm of unorthodox electronic music. Commercially, the album represented another failure and Cale quit the band to pursue a solo career. He was replaced by Doug Yule (bs,gtr,keyb'ds). From hereon, Reed became the dominant figure in the band.

The third album, *The Velvet Underground* again represented a change in musical direction being composed of softer, more harmonious songs. The album was based around a girl's search for significance through nihilism (*Candy Says*), religion (*Jesus*), adultery (*Pale Blue Eyes*) and ended with jovial song about loneliness (*After Hours*). However, the band's repeated changes in style had left their audience way behind and this album failed to make a popular impact. Mid-1969 saw them without a record contract, but in 1970 they recorded *Loaded*, generally regarded as a dynamic rock'n'roll album. Unfortunately, Reed quit a month before its release, when the band, benefiting from a renewed wave of public interest, appeared on the brink of achieving commercial success. The album contained at least three further classics *Sweet Jane*, the story of a resilient city girl, *Sweet Nothing*, an account of city kids able to live on next to nothing and *Rock and Roll*. The remaining members attempted to keep the band going with new recruits, but quit after the inevitably disappointing *Squeeze* was released in 1970. Post-humously two live albums were released, the poorly recorded *Live At Max's Kansas City* and *1969*, a recording of gigs in Texas and San Francisco that year.

Cale and Reed later achieved the popular success that eluded them with **The Velvets**, through a series of solo albums. Nico, who had appeared in Warhol's movie *Chelsea Girls* prior to joining **Velvet Underground**, also released three solo albums (*Chelsea Girl*, *The Marble Index* and *Desertshore*) with assistance from Cale before emigrating to Paris in 1971.

VU,which appeared in February 1985 was their previously unissued fourth Verve/MGM album, the missing masters for which were recently unearthed in the States. 9 of the 10 tracks from circa 1968- 69 were previously unreleased.

In retrospect, **The Velvets'** first album, with its harsh loud music and its lyrical obsession with decadence, was probably the most significant album of this era in that it previewed the aggressive punk sounds to emerge in the late 70's.

Victims Of Chance

ALBUM: VICTIMS OF CHANCE (Crestview CRS 3052) 19? SC

This bunch of **Zappa**-like loonies came from LA.

Dick Wagner and the Frost

Wagner had previously fronted The Bossmen from the Flint/Saginaw area of Mitchigan. In late 1967 he decided to change their name to **The Frost**. The group incidentally featured Mark Farmer, later with Grand Funk, on guitar. Prior to their change of name they recorded a single *Sunshine* (Date 1596), which is a great cut and a fine example of an American band playing British style flower- power rock.

The Wailers

Personnel:	KENT MORRILL	keyb'ds,vcls
	MARK MARUSH	sax
	RICK DANGEL	lead gtr
	BUCK ORMSBY	bs
	MIKE BURK	drms

ALBUMS:	THE FABULOUS....(Golden Crest 3075) 1960	
	THE WAILERS WAIL (Golden Crest) 196?	
	TALL COOL ONE (Imperial 12262) 1964	
	AT THE CASTLE (Etiquette ALB1) 196?	R1
	WAILERS WAILERS EVERYWHERE	
	(Etiquette ALB 23) 196?	R1
	WAILERS AND COMPANY (Etiquette ALB 22) 196?	R1
	OUT OF OUR TREE (Etiquette ALB 26) 196?	
	OUTBURST (United Artists 6557) 1966	
	WALKIN' THROUGH PEOPLE (Bell 6016) 1967	

Although **The Wailers** were Seattle's most famous rock and roll band of the 1960s, they gigged regularly in San Francisco in 1967. The above line-up is the original one, later they underwent some personnel changes.

In their early days, the band issued a single on Viva and five singles on Golden Crest. When Dangel left the band to join **Floating Bridge** he was placed by Neil Anderson. Burk and Marush also departed to be replaced by Ron Gardner (sax,vcls) and Dave Roland (drms). Later still Anderson was replaced by Danny Weaver (ld.gtr). Upon their demise in 1969, Gardner formed the Ron Gardner Group which also included Weaver. But this was not quite the end of the episode, for Morrill, Dangel, Ormsby, Burk and Gardner reformed in 1979 to cut a further album.

West

Personnel:		RON CORNELIUS	A
		JOE DAVIS	A
		LLOYD PERATA	A
		MICHAEL STEWART	A
		(BOB CLAIRE)	
		(JOE SUGEN)	
ALBUMS:	1(A)	WEST (Epic 26380) 1968	SC
	2(A)	BRIDGES (Epic 26433) 1969	

West, from San Francisco, comprised never less than four members and never more than six, with Bob Claire and Joe Sugen an optional part of their line-up. Very much in the mould of groups like **Notes from the Underground** they were more concerned with playing good time music and enjoying themselves than exploring new musical forms.

The West Coast Pop Art Experimental Band

Personnel:		SHAUN HARRIS	gtr,bs,vcls B
		BOB MARKLEY	producer AB
		DAN HARRIS	gtr,vcls AB
		MICHAEL LLOYD	keyb'ds,gtr,vcls A
ALBUMS:	1(B)	PART ONE (Reprise 6247) 1967	SC
	2(B)	VOLUME 2 (Reprise 6270) 1967	SC
	3(B)	VOLUME 3: A CHILD'S GUIDE TO GOOD AND EVIL (Reprise 6298) 1968	SC
	4(B)	WHERE'S MY DADDY (Amos AAS 7004) 1968	
	5(B)	TRANSPARENT DAY (Edsel ED 180) 1986	

NB: 1 reissued as Midi 24024.
5 is a complilation of material from 1 and 2.

As their name suggests this band attempted to push back the frontiers of musical experience. They wrote and arranged all their compositions, enjoying considerable recording freedom. They evolved out of The Snowman, a band who Markley had formed with the Harris brothers in 1964 in Los Angeles. Their debut album, reissued by Reprise a few years ago, blends 'experimental' tracks such as *1906, Help I'm A Rock* and *Transparent Day* with the melodic harmonies of *Shifting Sands, Won't Hurt You, Leiyla, Here's Where You Belong* and *If You Want This Love*. Prior to this LP they recorded material for an earlier album which was never released at the time. Some of that material and other oddities were issued by Raspberry Sawfly Records in 1982 (SAW 8001).

Volume 2 was more adventurous and consequently inconsistent. Tracks like *In The Arena* sound badly disjointed yet others like *Suppose They Give A War and No One*

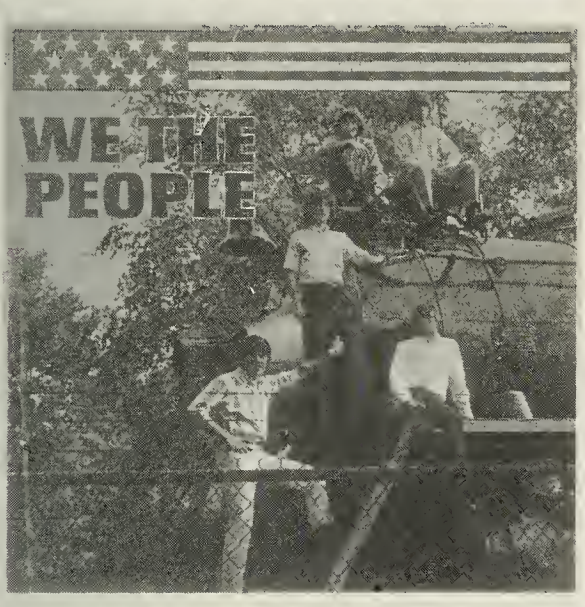
Comes were very effective, and *Delicate Fawn* is a joyful little ditty. However, the prominent track on this album is probably the highly original *Tracy Had A Hard Day Sunday.* Unlike much of the other material on the album, this tune had considerable commercial appeal. Their next effort was less ambitious, containing a number of competent conventional songs such as *As Kind As Summer* and the enchantingly haunting *As The World Rises and Falls.* Altogether it represented a considerable improvement on their previous efforts. Incidentally, the order of tracks on this record bears little relationship to the order given on the record sleeve.

The group recorded one final effort on the Amos label before splitting, although Bob Markley later made a solo album with a supporting band, *A Group* (Forward SFT 1007) 1969 R1.

We The People

Personnel:	TOMMY TALTON	gtr	A
	WAYNE PROCTOR	lead gtr	A
	RANDY	organ,piano	A
	DAVID	bs	A
	LEE	drms	A

ALBUM: 1(A) DECLARATION OF INDEPENDENCE (Eva 12009) 1983



This Florida band managed by Tony Moon recorded in Nashville, and had big regional hits both in Florida and Tennessee with their first two singles, the punchy psychedelic rockers *Mirror Of Your Mind* (1966) and *You Burn Me Up And Down* (Challenge 59340) in 1966. 1967 saw the release of three further singles *Follow Me Back To Louisville*, *Love Is A Beautiful Thing* and *Ain't Gonna Find Nobody Better Than You.*

We The People never recorded an album, but Eva's 1983 release is a work of some diversity. It includes all of their singles, some country-influenced rockers like *He Doesn't Go About It Right* and *Lovin' Son Of A Gun*, and some melodic ballads like *St. John's Shop*, *The Day She Died* and *The Colors Of Love.* However, the album's best track, *When I Arrive*, a driving psychedelic rock'n'roller, was surprisingly not released as an A side.

Despite the commercialism of some of their later singles, **We The People** were unable to sell their records outside the Southern States and gave up the ghost at the end of 1967.

White Light

ALBUM: WHITE LIGHT (Century 39955) 1969 R4

This band was a late version of **Litter,** who originally came from Minneapolis. It may just have been an offshoot of **Litter** during the period they were based in AnnArbor, Mitchigan. The above album is extremely difficult to obtain, but the compulsive psychedelic rock track *William*, which displays the band at its best may be heard on the *Acid Dreams* compilation.

The Wig

ALBUM: THE WIG AT THE JADE ROOMS (Texas Archive TAR 3) 1985.

This band released two singles on small labels in Texas. The first, *Crackin' Up* (Empire 3/Blacknight 903) is included on *Pebbles Vol. 1.* This included some competent guitar work but lacked commercial potential. The flip was an instrumental *Bluescene.* When follow-up *Drive It Home/To Have Never Loved At All* (Goyle 101) failed to happen, the band folded. Most of their material is on the recently released album.

The Wilde Knights

Another Los Angeles band, whose single *Beaver Patrol* is included on *Pebbles Vol.1.*

The Wildflower

Personnel:	TOM ELLIS
	S H EHRET
	M McCAUSLAND
	MARC McCLURE

A popular mid-60's San Francisco-based outfit. Their 1966 45 *Baby Dear/Wind Dream* (Mainstream 659) and two other uptempo numbers, *Coffee Cup* and *Jump In* are included on the *A Pot Of Flowers* LP (Mainstream 56100).

They signed to United Artist for *Butterfly/Holly* (UA 50504) 1969. McClure later played for Joyous Noise.

Wildweeds

Personnel:	AL ANDERSON	lead/rhythm,gtr,vcls	A
	BOB DUDEK	vcls,drms	A
	AL LEPAK, Jnr.	bs	A
	MARTIN YAKAITIS	percsn	A

ALBUM: 1(A) WILDWEEDS (Vanguard VSD 6552) 1970

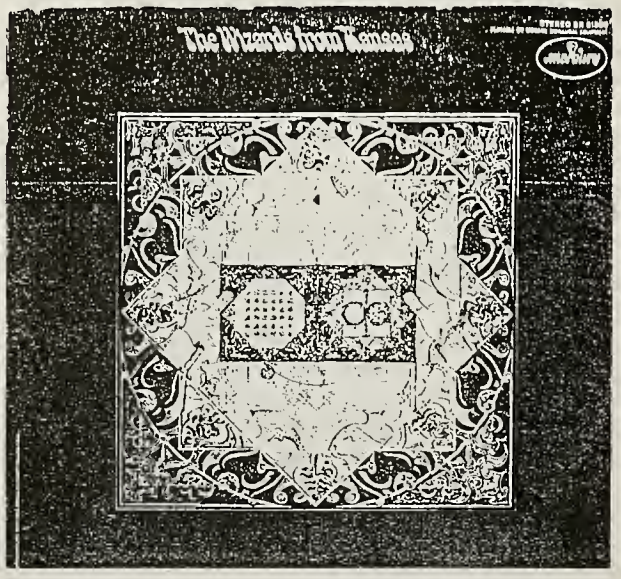
This group was probably from New York. Their sole album is composed of musically competent electric folk music with a strong country influence. Among the more interesting tracks are *Belle* and *An Overnight Guest.* They generated a good time sound, but their songs lacked lyrical poignancy.

Wind Harp

ALBUM: SONG FROM THE HILL (United Artists 9963) 1972 R1

This double LP was not recorded by a band at all. Harps were placed at various angles on a hill and the resulting recording was what happened when the wind blew through them!

The Wizards From Kansas



Personnel:	ROBERT JOSEPH MENADIER	bs,vcls	A
	MARC EVAN CAPLAN	percsn,drms	A
	JOHN PAUL COFFIN	ld.gtr	A
	ROBERT MANSON CRAIN	gtr	A
	HAROLD EARL PIERCE	rhythm gtr,vcls	A

ALBUMS: 1(A) THE WIZARDS FROM KANSAS (Mercury 61309) 1970 R2

This was an obscure country-influenced band whose sole album contained fine versions of classic period songs *High Flying Bird* and Buffy St.Marie's *Codine*, as well as some excellent original compositions notably *Misty Mountainside*, *Country Dawn* and *She Rides With Witches*. The band exhibited a fine range of harmonies. The album is recommended, but will be hard to obtain.

Ya Ho Wa 13

ALBUMS:

FATHER YOD AND THE SPIRIT OF '76 KOHOUTEK (Higher Key) 1974	R3
YA HO WA 13 (Higher Key) 197?	R2
SPIRIT OF 76-CONTRACTION (Higher Key) 1976	R4
SPIRIT OF 76-EXPANSION (Higher Key) 1976	R4
PRESENTS THE SAVAGE SONS OF YA HO WA (Higher Key) 197?	R3
PENETRATION/AN AQUARIUM SYMPHONY (Higher Key) 197?	R3
I'M GONNA TAKE YOU HOME (Higher Key) 197?	R4
PRINCIPLES OF THE CHILDREN (Higher Key) 1978	R5
GOLDEN SUNRISE (with Sky Saxon) (Psycho 2) 1982	R1

This bunch of Hollywood misfits reputedly made at least 9 albums for Higher Key during the 70's - so the above discography is incomplete. They are rumoured to contain members of **The 13th Floor Elevators**, which is wrong. It is also rumoured that **Sky Saxon** had some involvement with them prior to the Psycho album. This is also thought to be incorrect.

All the above albums are extremely rare and musically very weird. Those known to the author are largely mellow, mystical and probably drug- induced. The Psycho pressing was limited to 300 - all on coloured vinyl. This is reputed to contain their best music on tracks like *Time Travel*, a spacey instrumental, *Voyage*, which opens with strange chants that give way to a percussion- dominated instrumental and *Across the Prairie*, one of the more commercial tracks on the album. Nonetheless, its musical appeal is still likely to be quite narrow. Very much a band for collectors of rare psychedelia with plentiful funds. Some of these albums have undergone limited repressings and are now more accessible.

Yellow Hand

Personnel:	PAT FLYNN	ld.gtr,vcls	A
	JOE CAMPERE	gtrs	A
	OSCAR TESSIER	drms	A
	MICKEY ARMSTRONG	bs	A
	KENNY TRUJILLO	keyb'ds	A
	JERRY TAWNEY	percsn	A

ALBUM: 1(A) YELLOW HAND (Capitol ST 549) 1970

An undistingued outfit, judging by this album.

The Yellow Payges

Personnel:	DAN HORTER	maracas,vcls,hrmnca	A
	BOB BARNES	vcls,bs	A
	BILL HAM	gtrs,vcls	A
	DAN GORMAN	percsn,drms	A

ALBUM: 1(A) THE YELLOW PAYGES VOL 1 (Uni 73045) 1969

From Fort Worth, Texas, this band recorded numerous singles in addition to the above album. The first two, *Never See The Good In Me/Sleeping Minds* and *Jezebel/We Got A Love In The Making* were issued as Showplace 216 and 217. Their seven subsequent UNI singles, included non-LP issues *Our Time Is Running Out/ Sweet Surprise* (UNI 55043), *Childhood Friends/Judge Carter* (UNI 55072), *Slow Down/Frisco Annie* (UNI 55176) and *Follow The Bouncing Ball/Little Women* (UNI 55192). Their album displayed a variety of musical styles. The beauty of slow numbers like *Moonfire* and *Never Put Away My Love For You* contrasts with hard rock cuts like *Crowd Pleaser* and *Devil Woman* and the rock'n'roller *Boogie Woogie Baby*. However, despite this and their string of singles they lacked that magic to distinguish them from the 'also rans' and success eluded them.

Yesterday's Children

An obscure punk band from the Chicago area. *Wanna Be With You*, originally issued by Showcase, is included on *Pebbles Vol. 5*. Another of their singles *To Be Or Not To Be* is on *Psychedelic Unknowns Vol. 2*.

The Youngbloods

Personnel:	JESSE COLIN YOUNG	gtr,bs,vcls	ABCDE
	JERRY CORBITT	gtr,bs	ABC
	JOE BAUER	drms	CDE
	BANANA (Lowell Levinger)	piano,gtr,vcls	CDE
	MIKE KANE	bs,vcls	E
	JIMMY MARS	bs	A

ALBUMS: (up to 1972)	1(B)	JESSE COLIN YOUNG/YOUNGBLOODS (Mercury SR 61005) 1965	
	2(B)	TWO TRIPS (Mercury SR 61273)	SC
	3(C)	YOUNGBLOODS (RCA LSP 3724) 1966	
	4(C)	EARTH MUSIC (RCA LSP 3865) 1967	
	5(D)	ELEPHANT MOUNTAIN (RCA LSP 4150) 1968	
	6(D)	ROCK FESTIVAL (Raccoon/Warner Bros. WS 1878) 1970	
	7( )	THE BEST OF THE YOUNGBLOODS (RCA LSP 4399) 1971	
	8( )	SUNLIGHT (RCA LSP 4561) 1971	
	9( )	GET TOGETHER (RCA INT 1170) 1971	
	10(D)	RIDE THE WIND (Raccoon/Warner Bros. WS 2563) 1971	
	11(E)	GOOD 'N DUSTY (Raccoon/Warner Bros. BS 2566) 1971	
	12(E)	HIGH ON A RIDGETOP (Raccoon/Warner Bros. BS 2653) 1972	

Sounding similar to The Lovin' Spoonful, **The Youngbloods** were originally from New York. Indeed Jesse Colin Young (real name Perry Miller) issued the second of two earlier albums, entitled *Youngblood*, in a group which actually featured John Sebastian (hrmnca) along with Pete Childs (dobro). It flopped, and he formed a duo with Jerry Corbitt, a Massachusettes folk singer, and Bauer and Levinger were added on the group's early recordings which their record company, Mercury, subsequently issued as the *Two Trips* album. The group was billed as **Jesse Colin Young and the Youngbloods**. Their first two albums for RCA were made in New York and produced by Felix Pappalardi but failed to establish the group. They headed west for San Francisco, attracted by the lure of its musical explosion. Here they issued *Elephant Mountain* which was a vast improvement on their earlier material and also had a hit with hippy anthem *Get Together* in the summer of 1967. However, during the recording of their album Jerry Corbitt left the band, eventually to produce two disappointing solo albums *Corbitt* (Polydor) 1970 and *Jerry Corbitt* (Capitol) 1971. He vanished from the scene. His departure reduced the band to a threesome, although Mike Kane was added in 1972. *Elephant Mountain*, produced by Charlie Daniels, contained a wealth of diverse material. The opening track *Darkness, Darkness* has a beautiful string introduction and a ringing guitar solo. There are jazzy instruments in *On The Sir Francis Drake* and *Trillium* with Banana's fresh guitar and piano playing well to the fore and a wealth of country-folk material such as *Sunshine*, *Beautiful*, *Smug* and *Ride the Wind*, as well as the jugbandy *Rain Song*.

After Corbitt's departure they signed a new contract with Warner Brothers who granted them their own 'Raccoon' label and issued *Rock Festival* and *Ride the Wind* - two live recordings, the latter also produced by Charlie Daniels. The band had now reached their zenith. *Ride The Wind* gives a good indication of the band at its best. Apart from the title track the album contained gorgeous versions of *Sunlight*, *Get Together* and *Beautiful*. *Rock Festival* is a much rockier album including more up-tempo efforts like *Faster All The Time* and *Peepin''n'Hidin'* alongside their more typical laid back efforts like *It's A Lovely Day*, *Josephine* and *Misty Roses*. *Fiddler A Dram* and *Interlude* find the group sounding very similar to the **Kaleidoscope**. The albums concludes with *Ice Bag* - an experimental jam which suited the psychedelic influences of the times.

Meanwhile RCA released a double-compilation containing the best of the material the band had recorded for them.

They added Michael Kane and recorded two further albums of old rock'n'roll classics (*Good'n'Dusty* and *High On A Ridgetop*). Their eventual demise at the end of 1971 marked the passing of one of the West Coast's best loved bands. However, Jesse Colin Young continued to release a series of excellent solo albums in the mould of *Elephant Mountain*.

Frank Zappa/Mothers Of Invention

Personnel:	FRANK ZAPPA	gtr	ABCD
	ROY ESTRADA	bs	ABCD
	RAY COLLINS	vcls	ABCD
	JIMMIE CARL-BLACK	drms	ABCD
	ELLIOT INGBER	gtr	A
	BUNK GARDNER	hrns,keyb'd	BCD
	IAN UNDERWOOD	reeds	CD
	BILLY MUNDI	drms	BC
	ARTIE 'ED MARIMBA' TRIPP	drms	D
	DON PRESTON	keyb'ds	BCD
	JIM SHERWOOD	hrns	BCD
	MAX BENNETT	bs	D

ALBUMS:	1(A)	FREAK OUT (Verve V5005) 1966 Mono	R1
	2(B)	ABSOLUTELY FREE (Verve V5013) 1967 Mono	R1
(up to 1970	3(C)	WE'RE ONLY IN IT FOR THE MONEY (Verve V5045) 1968 Mono	SC
only)	4*	LUMPY GRAVY (Verve V8741) 1968 Mono	SC
	5(D)	CRUISIN' WITH RUBEN AND THE JETS (Verve V6-5055) 1968 Mono	SC
	6( )	MOTHERMANIA (Verve V6-5068) 1969 Mono	SC
	7(D)	UNCLE MEAT (Reprise-Bizarre MS 2024) 1969	
	8*	HOT RATS (Reprise-Bizarre RS 6356) 1969	
	9(D)	BURNT WEENY SANDWICH (Reprise-Bizarre RS 6370) 1969	
	10(D)	WEASELS RIPPED MY FLESH (Reprise-Bizzare RSLP 2028) 1970	
	11*	CHUNGA'S REVENGE (Reprise-Bizzare MS 2030) 1970	

* Zappa solo albums.

7 released as Transatlantic (Tra 197?) in the UK.
8 - 11 released by Reprise in the UK.

One of America's most outrageous and controversial rock stars, **Zappa** was born in Baltimore, Maryland on 21 December 1940. His family were of Sicilian- Greek background. His father worked in various Army and Government jobs. In 1950, they moved to the West Coast (San Diego) and by 1953 Frank's parents had brought him a drum kit and he was composing written music. The following year Frank was drumming in an R & B band, The Ramblers. 1955 saw his family move to Lancaster, California and one of Frank's schoolmates was Don Van Vliet. What a combination! Frank, by now having discarded the drums played guitar with Vliet in a 1956 outfit, The Blackouts.

In 1959 his family moved on to Claremont, California and Frank branched out on his own, taking a flat in Los Angeles. He played in a 'cocktail' San Bernadino band, Perrino and the Mellotones and wrote the score to *Run Home Slow*, a low-priced Western, which flopped first time round. He married Kay, though it was short-lived venture, and played in other local groups, The Boogie Men (1960) and The Masters (1961). In 1961 he also wrote the soundtrack to another second rate movie, *The World's Greatest Sinner.*

An important turning point in his career came when he started working with electronic dynamo, Paul Buff, in his recording studio in Cucamonga. **Zappa** eventually bought Buff out with money from the royalties from *Run Home Slow*, which did better when it was reissued in 1963, and renaming the studio, Studio Z, produced and/or wrote a string of 45's, which are now sought after by **Zappa** collectors, but not directly relevant to this book. Some of the 45's appear on the 1983 Rhino 'Rare Meat' EP. The episode ended in late 1964 when **Zappa** was framed by the vice squad into making a cheap porn movie and he quit Cucamonga to return to LA. There he played in another white R & B band, The Soul Giants and sometimes with Captain Glasspack and His Magic Mufflers before forming **The Mothers (Of Invention)** out of the ashes of the former. They attracted the attention of Herb Cohen, who became their manager and got them signed to Verve.

The Mothers were always controversial. As they set to work on their debut album, one of the first songs they recorded was *Who Are The Brain Police?*! This album was innovative, weird and widely advertised in the underground press. It sold well. It was issued as a double LP in the US and a single LP in the UK.

Their second album met with wider acclaim. The band were by now regarded as quite unique. Musically, they were difficult to categorise. Some of it was psychedelic (without the drugs - **Zappa** was strongly opposed to drugs), much was satirical and full of social comment on themes such as the hypocrises of the middle class white American way of life. Other music particularly the *Ruben and the Jets* album, was a spoof on the Doo-Wop music and associated lifestyle of **Zappa**'s youth.

The Ruben album should be of less interest to readers, but all of the other Verve albums are well worth investigation. They contained some excellent songs like *Wowie Zowie*, *America Drinks Up and Goes Home*, *Status Back Baby*, *Who Needs The Peace Corps*, *Concentration Moon* and *Flower Punk*. On *We're Only In It For The Money*, possibly **The Mothers'** best album for Verve, the cover parodies *Sergeant Pepper* and the lyrics (eg. *Flower Punk*) were full of swipes at the product of the psychedelic era - the flower children, who **Zappa** seems to have regarded as phoney as the earlier targets of his satire.

Zappa's solo albums (solo is misleading, they often included members of **The Mothers** as well as session musicians and sometimes extravagant orchestras) are also of interest. For *Lumpy Gravy*, which was full of lush orchestral passages and taped dialogue, he was supported by the Abnuceals Emuukha Electronic Symphony Orchestra and Chorus. *Hot Rats* is generally regarded as one of his best solo albums and tracks like *Peaches En Regalia* and *Willie The Pimp* capture **Zappa**'s guitar work and writing at its best.

Weasels Ripped My Flesh is a collection of live material recorded between 1967-69. Stand out tracks include the surreal *Didja Get Any Onja?* and *The Orange County*

Lumber Truck is a driving instrumental, which is interrupted by manic laughter. *Burnt Weeny Sandwich* is a predominantly instrumental album centred around a 22 minute track, *The House I Used To Know*.

Zappa has also turned his talent to production work, particularly in the late 60's, when he produced albums for artists like the GTO'S, **Beefheart**, Wild Man Fischer and Lord Buckley.

The Verve albums have all become quite scarce, especially in mono, and are now selling for quite high prices. **Zappa** has continued throughout the 70's and well into the 80's to experiment with many different musical styles - with varying degrees of success. His output has been prolific. Herb Cohen said in 1971 'I can't get him to take a fucking vacation'. His music has become more commercial with time, but his lyrics remain witty and socially aware. He is arguably one of the most fascinating musicians and writers to emerge from America's West Coast.

As for **The Mothers**, who carried on with many different line-ups and several additional personnel until 1976; Estrada later played with Little Feat; Mundi formed Rhinoceros, Artie Tripp played with **Beefheart**; Bunk Gardner with Geronimo Black, Don Preston played for Flo and Eddie and Sherwood for Reuben and The Jets (who were assembled by **Zappa**).

The Zakary Thaks

Personnel:	CHRIS GERNIOTTIS	vcls
	REX GREGORY	bs
	PETER STINSON	rhythm gtr
	JOHN LOPEZ	ld.gtr
	STAN MOORE	drms
	MIKE TAYLOR	

Mike Taylor had played earlier with **The Bad Seeds** (who later became **Bubble Puppy**) and also released two singles as Michael - *Will You Ever Change?* and *Arkansas*. **Zakary Thaks** were one of Corpus Christi's top groups in this era. The lyrics to their debut single *Bad Girl* (J.Beck 1006), a local hit in Texas, were written by vocalist Chris Gerniottis and the music was written by the group collectively. An interesting punk number, *Bad Girl* has a snappy guitar introduction and is included on *Pebbles Vol 2*. It's B side was an effective rework of the Ray Davis' song *I Need You*. Originally released on the local J.Beck label this single was also issued nationwide by Mercury, (72633). However, the follow-up *Face To Face* (J.Beck 1009), whilst featuring some fine guitar work, lacked commercial appeal. Its flip side was a routine blues number *Weekday Blues*. Their third single *Please* (J.Beck 1101) failed to reverse this downward trend and their fourth effort *Mirror Of Yesterday* (J.Beck 1103) showed the group mellowing, with the brash punk style of their earlier compositions being discarded in favour of group harmonies and this one deserved better success. *My Door* (Thak 1001) their fifth single, illustrated the band's musical progression and featured powerful guitar work and drumming. However, the song itself was weak, lacking commercial appeal, but the flip *Green Crystal Ties* again featured the fine guitar work and was the band's best psychedelic track. Mercury, however, did not take up their option to release any of the bands material after *Bad Girl* and after one further mediocre single *Everybody Wants To Be Somebody/Outprint* (Cee Bee 1005) the band split.

Although they failed to make it nationally, **Zakary Thaks** are worth checking out and all six singles (plus flip sides) are included on a bootleg LP issued by Moxie in 1980.

Zoo

Personnel:	MURPHY'CHOCOLATE MOOSE'CARFAGNA	gtrs	A
	TERRY GOTTLIEB	bs	A
	IRA WELSLEY	vcls	A
	MIKE FLICKER	drms	A
	HOWARD LEASE	lead gtr	A

ALBUM: 1(A) PRESENT CHOCOLATE MOOSE (Sunburst 7500) 1968 SC

The above album is of no particular significance, but Lease went on to play with Heart for whom Flicker was a producer.

The following may also be of interest to collectors:-

AUTUMN PEOPLE - AUTUMN PEOPLE (Sound Tech) Mid- 70's.
BANDOLERO – BANDOLERO (Eclipse) Amalgam of psych, garage, blues and rock R2
BARRACUDAS – A PLANE VIEW (Justice) late 60's garage, psych R3
BOBBY BROWN – ENLIGHTENING BEAM OF AXONDA (Destiny) 1972 R3
– LIVE (Destiny) 1978 R2
– PRAYERS OF A ONE MAN BAND (Destiny) R3
Most of the above albums are reputedly full of hypnotic psychedelic folk.
BOA – WRONG ROAD (Snakefield) Late 60's garage/psych from Detroit R3
BURNT SUITE – BURNT SUITE (BJW) Late 60's garage/psych R2
CHILDREN OF ONE – CHILDREN OF ONE (Real) eastern- style psych with weaving sitars R2
COMMON PEOPLE - OF THE PEOPLE (Capitol) Highly-rated psych R2
DEERFIELD - NIL DESPERANDUM (Flat Rock) 1971 Texas country psych R3
DIALOGUE – DIALOGUE (Cold Studio) Rare early 70's acid–influenced psych R3
DREAM – LIVING IN A DREAM (Dream Music) 1979 Floating soft psych R1
DREAMIES - AURAL GRAPHIC ENTERTAINMENT (Stone Theatre) 1973 mind expanding rock from this Delaware band R3
FRANCISCO – COSMIC BEAM EXPERIENCE(Cosmic Beam) Californian space psych
HEAVY BALLOON - 32,000 POUND (Elephant) R2
IMPALA SYNDROME - IMPALA SYNDROME (Parallax) late 60's R2
JEFF LIBERMAN - 1st ALBUM (Librah) 197? Guitar-based heavy psych R2
– SOLITUDE WITHIN (Librah) 1975 As above R2
MUTHA GOOSE – ONE (Alpha Mega) 1975 Private pressing. Guitar psych R3
NEGATIVE SPACE - HARD,HEAVY,MEAN AND EVIL 1969. Garage fuzz/psych from New Jersey. Reissued by Castle in Germany R3
ORANGE WEDGE – NO ONE LEFT BUT ME (Private Press) 1974 Maryland band. Album reputedly includes screaming psych guitar passages R4
PENTWATER – PENTWATER (Beef) 1978 Progressive fuzz guitar, psych R1
SKUNKS – GETTIN' STARTED (Teentown) Late 60's garage fuzz SC
PETER STARK - MUSHROOM COUNTRY (Montage) Mid–70's acid folk R2
STEPHEN AND THE FARM BAND - UP IN YOUR THING (Farm) 1973 psych/rock SC
JEM TARGAL – LUCKY GUY (Sheavy) 1978. Privately pressed solo album tinged with psychedelic guitar passages R3
WILSON McKINLEY – SPIRIT OF ELIJAH (Private Press) Early 70's. West Coast guitar sound reminiscent of Quicksliver etc. R4
YANKEE DOLLAR – YANKEE DOLLAR (Dot) Late 60's SC

The Canadians

The history of Canadian music is a bibliographical wasteland. Canada did have an important psychedelic scene in the late 60's which was centred on Toronto, Vancouver and Montreal. Most of the big American late 60's rock groups played in Canada at one time or another and they were supported by Canada's own local favourites.

The Collectors were originally from Vancouver as were **The Painted Ship, Mother Tucker's Yellow Duck** and many others that made it onto record. In Vancouver, the psychedelic scene started out in a cramped club called The Sound Gallery. But within a year other larger venues like The Lighthouse, The Afterthought, The Retinal Circus and The Big Mother had opened up. The city also had its own label, Coast Records, who were distributed nationally by London Records.

Toronto, particularly in The Yorktown area had its own psychedelic scene which produced **The Paupers, John Kay and The Sparrow** and **The Ugly Ducklings** and others.

Finally, Montreal, of course, was the home of **The Haunted** and **Rabble**, whilst Quebec also housed a number of French-speaking bands. Some of these can be heard on a two Volume cassette compilation *Freak Out North Of The Border* released by K-Tel.

Bent Wind

Personnel:	JERRY GIBAS	lead gtr.,vcls.	A
	MARTY ROTH	rhythm.gtr.,vcls.	A
	SEBASTIAN PELAIA	bs.,gtr.	A
	EDDIE THOMAS	drms.	A

ALBUM: 1(A) SUSSEX (Trend) 1972 R6 Reissued on Heyoka HEY 201 (1984)

The above album repressed in 1984 was previously an extremely rare collectors' item of Canadian psychedelia. For connoiseurs of fuzztone guitar work this is well worth purchasing. The vocals are not always up to the standard of the instrumentation but overall its a fine album. Every track's a winner.

Blind Ravage

Personnel:	JEAN CHARBONNEAU	gtr.	A
	ANDRE DEGUIRE	drms.	A
	SERGE FLEURY	organ	A
	ROBERT DUFOUR	bs.	A

ALBUM: 1(A) BLIND RAVAGE (Crescent Street) 1972 R2

The above album by this Montreal-based hard rock band with psychedelic overtones and some excellent guitar work is highly rated.

Charbonneau, born in Riguad, Quebec on 16 March 1947 was something of a multi-instrumentalist. He first played music at the age of 7 and can play piano, bass, mouth organ and guitar. Their organist, Serge, born in September 1944 in a Montreal University was a music professor at a Montreal suburb for four years, prior to joining the band. Apart from the Hawkins-Lewis- Broadwater composition *Susie-Q*, all the tracks on the album are originals.

British North American Act

Personnel:	ANDY BATOR	gtr, piano	A
	BOB ALLEN	lead gtr	A
	DAVE McCALL	drms	A
	RICK ELGER	vcls, gtr, hrmnca	A
	KIRK ARMSTRONG	bs	A

ALBUM: 1(A)IN THE BEGINNING (Canadian Now RSS 6700) 196? R2

Another Montreal–based band and Allen and Armstrong were born there. Bator was born in Hungary and McCall and Elger were both born in the UK – hence the name. Musically this is a very pleasant psychedelic pop album.

Christmas (and variations on the theme!)

Previously known as **Black Christmas** and earlier still as **Reign Ghost**, this outfit, who included Bob Bryden on drums, made a couple of albums in the 70's for Heritage (R3) and one for Paragon (R4), which is now ludicrously rare, before changing their name to **Spirit Of Christmas** to make a further album, *Lies To Live By* (R1).

The Collectors

Personnel:	HOWIE VICKERS	vcls.	A
	BILL HENDERSON	gtr,keyb'ds.	A
	CLAIRE LAWRENCE	keyb'ds,sax,flute	A
	ROSS TURNEY	drms.	A
	GLEN MILLER	bs,vcls.	A

ALBUMS: 1(A) THE COLLECORS aka NEW VIBRATIONS FROM CANADA (Warner Brothers WS 1746) 1968 SC
2(A) GRASS AND WILD STRAWBERRIES (Warner Brothers WS 1774) 1969

A Canadian band who learnt their trade around the Vancouver strip clubs. They were originally called the The C Fun Classics aka The Classics and formed in 1961. After a 1967 single *Fisherwoman* reached No 15 in the Canadian Hot 100, they went to Los Angeles to record their brilliant debut album. This was a work of considerable imagination and sensitivity. Side 2 consists of the ambitious *What Love* suite. Side 1 contains the beautifully haunting *One Act Play*, some fine woodwind instrumentation on *Will O The Wind*, for example, and the imaginative *Howard Christmas Older.* Prior to this they had issued a couple of singles for Valiant and Warner Brothers. *What Love* was commissioned as a film soundtrack by the Canadian Film Board.

The high point of the second album is the haunting instrumental *Prelude* which opens the album. Also of note are the title track *Things I Remember*, with its sudden shifts of mood and tempo and intertwined voices, *Seventeenth Summer*, jazz-influenced *The Long Rain* and the acid soaked *Dream of Desolation.* Others like *My Love Delights Me* clearly had considerable commercial potential.

Both the above albums have become mini collectors' items. **The Collectors** also have two tracks on compilation albums, *Looking At A Baby* on the *History of Vancouver Rock* and *Make It Easy* on *Boulders Vol 5.*

In the seventies, after **Collectors'** demise, Vickers went solo and the remaining members evolved into Chilliwack, which specialized in distinctive vocal harmonies. **The Collectors** most accessible recording is *Seventeenth Summer* (Edsel ED 214) 1987. This is a compilation featuring their early 45's, three tracks from their first album and most of their second. The sleevenotes give a detailed history of the band.

Forty-Ninth Parallel

ALBUM: 49th PARALLEL (Maverick MAS 7001) 1967 R3

Aside from the above-mentioned album, this quintet from Calgary in Alberta, Canada also issued a number of 45's on RCA. Their excellent *Close The Barn Door* is featured on *Endless Journey 3* and *You Do Things* on *Boulders Vol 1*.

With success on the horizon the band moved to Hollywood to record the album which is excellent, full of strong songs and good guitar work. It's an album of diverse influences. *Eye To Eye* has a soulful feel, whilst *Missouri* is country-influenced, *Lazerander Filchy, Magician* and driving rocker *Close The Barn Door* display strong psychedelic overtones, and *Twilight Woman* is a very pleasant song.

The Haunted

Personnel:			
	BOB BURGESS	vcls	A
	JURGEN PETER	gtr	A
	AL BIRMINGHAM	ld.gtr.	A
	DAVE WYNNE	drms	A
	MASON SHEA	bs.	A
	JOHN MONK	vcls	B
	BOB BOZAC	bs	B
	NICK FARLOWE	drms	B

ALBUM: 1(A/B) THE HAUNTED (Trans World 6701) 1967 R3
N.B. Reissued as Psycho 9 (1983)

Also THE HAUNTED: VARPEUR MAUVE (Eva 12029) 1983

The **Haunted** came out of Montreal with a dirty and scruffy bad boys image. The co-founders of the group, Burgess and Peter got together an instrumental group called The Blue Jays in late 1963. They adopted the name, **The Haunted,** when they became a vocal group in late 1964.

1966 saw them win a *Battle of the Bands* competition staged at the Montreal Forum by Quality Records to earn themselves a recording contract with Quality. Their debut single *1-2-5/Eight O'clock This Morning* (Quality 1814) was a minor hit in Canada in April 1966 and was subsequently released in the USA, Australia and some European countries. The first pressing had a spelling error listing the group at The Hunted. Notable for its harmonica, the 'A' side was a typical period garage punk recording, co-written by Burgess and Peter. This track is included on *Pebbles Vol 1*. The flip was another relatively catchy punk rocker.

September 1966 saw the release of *I Can Only Give You Everything/No More Lovin'* (Quality 1840) - two more tracks of similar ilk - which was also a minor hit. Shortly after the release of this single Burgess left the group after a row with Peter. **The Haunted** also left Quality records for Trans World. 1967 saw the release of their third single *Searching For My Baby* (Trans World 1674) backed by Arthur Lee's *Message To Pretty*. By now the band had a new line-up.

Their album included their first and third singles, cover versions of Sam Cooke's *Shake* and Jagger-Richards *Out Of Time*, a self-penned psycho-punk number *Horror Show*, as well as some blues (*St.Louis Blues*), Arthur Lee's *A Message To Pretty* and a couple of other offerings. However, it was not really **The Haunted** at its best.

Their fourth single *Carry On Home/Out Of Time* (Trans World 1682) was a relatively weak offering. Shortly afterwards Al Birmingham quit the band. Their final single, *Land Of Make Believe/Act of Leisure* (Trans World 1702) issued in May 1968, was a self-penned **Hendrix**-influenced acid-blues number. 1968 also saw the release of *Mona/I'm Just Gonna Blow My Little Mind To Bits* (Jet 4002) to coincide with a Canadian Broadcasting Companies TV documentary about the group. This is a very sought after single. Apparently Burgess wrote the 'B' side in ten minutes whilst the rest of the band were recording the 'A' side. However, this single had been recorded in New York at the same time as the band's second single.

Despite their popularity around Toronto and Montreal, **The Haunted** never played in the States and never made it really big because neither of the record companies they recorded for could offer them the promotion or budget this would require.

Burgess later played with Our Generation, led by guitarist Louis McKelvey, who cut two singles *I'm A Man/Run Down Every Street* and *Cool Summer/ Out To Get Light* in 1967. Upon their demise he spent a short while in England before returning to form flower-powered Lilac and the Monks and, finally, Aean, a band he led between 1974-78 which also featured **The Haunted's** former lead guitarist, Al Birmingham.

Humanist Adventure Concept

A late 70's heavy guitar Canadian progressive psychedelic outfit who have issued two albums:- *Invasion* (R1) and *Suprasurge* (R1) for Reveal records. Both are becoming hard to find.

It's All Meat

ALBUM: IF ONLY (Canadian Columbia 374) 1970 R3

This band recorded 45's in the late sixties and have one cut *Feel It* on *Pebbles Vol 9*. They are also featured on *Valley Of The Son Of Gathering Of The Tribe* and have a cut on the excellent *Compositions* compilation, *Sunday Love* which ranges from soft to strident keyboard-dominated psychedelia. Needless to say the album is very rare.

Jarvis Street Revue

Their heavy psychedelic album, *Mr Oil Man* (Columbia Canadian) 1970 is among the monster rarities (R4).

Kensington Market

Personnel:		
	ALEX DARON	bs
	LUKE GIBSON	vcls
	GENE MARTYNEC	vcls,gtr,piano
	KEITH McKIE	gtr,vcls
	JIMMY WATSON	drms

ALBUMS: KENSINGTON MARKET, AVENUE ROAD
(Warner Bros.WS1754) 1969
AADVARK (Warner Bros.WS)1970

Hailing from Toronto, some of this outfit's members reappeared in other bands. Gibson had earlier played with Luke and The Apostles and went on to form The Luke Gibson Band. In November 1972 he was considered for the vocal spot in **Seatrain**. Martynec later played with Silver Tractors and went on to do session and production work.

Magic Bubble

ALBUM: MAGIC BUBBLE (Columbia) 196? R2

A rare psychedelic/pop album.

Mars Bonfire

ALBUMS: MARS BONFIRE (Epic) 1967
FASTER THAN THE SPEED OF LIFE (Columbia CS 9834) 1968

Mars Bonfire (alias Dennis Edmonton) was a Canadian guitarist and brother of Jerry Edmonton who played with **Jack London and the Sparrow**, which became **The Sparrows** and later **Steppenwolf**. Dennis Edmonton also played in all three bands. Later in the 70's he played in Rainbow Red Oxidiser and later still in Juicy Groove. Clearly a guitarist of considerable talent.

Tom Northcott Trio

Personnel:	TOM NORTHCOTT	vcls,gtr.
	CHRIS DIXON	drms
	RICK ENNS	bs

Northcott was a folk singer before he formed the above trio which issued two singles on his own New Syndrome label in Vancouver. The A side to the first *Just Don't/Let Me Know* (Syndrome 1) is full of jangling **Byrds**-like guitar work. The second was *Goin' Down/The Sky's Cold Tears*.

Northcott later launched a successful solo career for himself.

Orville Dorp

Personnel:	SMILIN' JACK SMITH
	TOM LAVIN
	GLEN HENDRICKSON
	SHELLEY KANTROW
	AL J JACOBS

This intriguing outfit issued one 45 *Jesus Marijuana/Gutter Rat Man* on O.D. Records in a picture sleeve which showed the band peering out from a pile of twigs, leaves and marijuana! As the 'A' side was a non-medicinal drug endorsement (with religious and folkish flavour) getting airplay for it was a problem! Apparently they had to place an ad. in High Times to sell it outside Vancouver.

Painted Ship

Personnel:	BILL HAYS	vcls
	BOB ROWDEN	lead gtr
	KEN WAIN	organ
	BARRY ROWDEN	drms

From Vancouver in Canada this band cut at least two singles on the London label. The first was *Frustration/Little White Lies*. On the 'A' side (*Pebbles Vol 7* and *Psychedelic Unknowns Vol 2*) Bill Hays deploys unorthodox spoken word vocals over a fairly routine instrumentation. The lyrics articulated the feeings of millions of American youths.

> 'People always telling me what they want me
> to do...don't wanna hear about that!'

Music such as this provided the identity that many young outcasts were seeking.

A second single *Audience Reflections/And She Said Yes* appeared, but was not up to the standard of their first punk classic.

Passing Fancy

Personnel:	JAY TELFER	gtr	A
	PHIL SEON	gtr	A
	RICK MANN	bs	A
	BRIAN PRICE	keyb'ds	A
	STEVE WILSON	drms	A

ALBUM: 1(A) A PASSING FANCY (Boo 6801) 1968 R4

NB Reissued as Breeder RPR 010 3C-570 (1986)

A varied rock album with a beautiful cover which blends pop psychedelia with punk and features some appealing harmonies particularly on *I Believe in Sunshine* and *Island*.

The Paupers

Personnel:	ADAM MITCHELL	vcls,gtr	AB
	CHUCK BEAL	ld.gtr,mand.	AB
	DENNIS GERRARD	bs	A
	SKIP PROKOP	drms	AB
	BRAD CAMPBELL	bs	B

ALBUMS: 1(A) MAGIC PEOPLE (Verve Forecast 3026) 1967
2(B) ELLIS ISLAND (Verve Forecast 3051) 1968

A Toronto band who made two important psychedelic albums and a number of singles. The title track is the stand out track on the first album, although others such as *It's Your Mind* and *Think I Care* were also interesting. Gerrard was replaced by Brad Campbell from Last Words on the excellent second album, which also featured Al Kooper on some tracks, and is arguably one of the best Canadian albums in this era. Most tracks are characterized by superb guitar work whilst others like *Oh That She Might* and *Ask Her Again* represent a more mellow form of psychedelia.

Upon **The Paupers'** demise Brad Campbell joined The Full Tilt Boogie Band, Skip Prokop joined The Bloomfield/Kooper Supersession before forming the jazz-rock outfit Lighthouse, and Gerrard went on to Jericho.

Plastic Cloud

Personnel:	MIKE CADIEUX	gtr	A
	DON BREWER	gtr,vcls	A
	BRIAN MADILL	bs	A
	RANDY UMPHREY	drms	A

ALBUM: 1(A) PLASTIC CLOUD (Allied 10) 1969 R4

NB. 1 reissued on BSF 2104 (1986).

Recommended Eastern-style psychedelic soft rock with lots of fuzz guitar. One cut *Shadow of your Mind* is on the *Relics* compilation.

Rabble

ALBUMS: 1 RABBLE (Roulette SR42010) 19? R2
2 GIVE US ELAINE (Roulette) 19? R2

N.B. 1 and 2 released by Trans World in Canada.

Hailing from Montreal some of them later formed an outfit called The Chocolate Pudding in the mid-70 s.

Seeds Of Time

Personnel:	JEFF EDINGTON	vcls
	ROCKET NORTON	drms
	LINDSAY MITCHELL	lead gtr
	STEVE SHALLEY	bs
	(ALLEN HARLOW	gtr)
	(JOHN HALL	keyb'ds)

N.B. The last two were part-time members.

This raw R & B band recorded two singles for Coast records, *My Home Town* (Coast 1971) 1971, a pulsating number and *Crying The Blues* (Coast 1975) 1972 a fine blues-rocker. They carried with them a notorious reputation for anti-social behaviour that led to them being barred from the entire city of Calgary! Indeed, they were constantly hounded by the police. Much of their music was Stones-influenced. With better promotion they may have achieved greater success.

Later they changed their name to The Rocket Norton Band and then to Prism.

Space Opera

Personnel:	DAVID BULLOCK	ld.gtr,vcls	A
	SCOTT FRAZER	ld.gtr,kbds.	A
	PHILIP WHITE	keyb'ds,bs	A
	BRETT WILSON	drms	A

ALBUM: 1(A) SPACE OPERA (Epic 32117) 1973

Although they were based in Canada and are frequently quoted as Canadians, **Space Opera** originated from Texas. Bullock and Fraser had earlier played with Whistler Chaucer, a well-known 60's Texas outfit. The group, whose music was clearly drug influenced also issued a single for Epic entitled *Country Max*.

The Sparrow

Personnel:	JOHN KAY	gtr,vcls	A
	DENNIS EDMONTON	gtr	A
	JERRY EDMONTON	drms	A
	GOLDY McJOHN	keyb'ds	A
	NICK ST.NICHOLAS	bs	A

ALBUM: 1(A) JOHN KAY AND THE SPARROW
(Columbia/CBS 63564) 1968 R1

It is well-known that **Steppenwolf** were formed out of Toronto-based **Sparrow**, who travelled to Los Angeles in 1967. Less, however, is known of **Sparrow's** own recordings. The late Van McCoy, who recorded them on Columbia, was one of the producers who discovered them. Their early recordings such as *Twisted* were basically blues-rockers, but a 1966 release *Tomorrow's Ship/Isn't It Strange* (Columbia 43755) indicates that the group underwent an early space rock stage. The A side is a sleepy spacey number well worth discovering in itself, but the flip is a real gem. A remarkable voyage into spacey psychedelia, with imaginative use of echoes and sound effects and lyrics to match the mood:-

'Come left us fly and vanish where we can't be found
To magical castles that don't seem to touch the ground.
(from *Isn't It Strange*)

December 1966 saw a further release *Green Bottle Lover* (Columbia 43960) a fast-paced rocker with some catchy drumming and lots of free interplay between vocals, guitars, drums and organ. Then came the move to Los Angeles.

Their album was issued after **Steppenwolf** had found fame with *Born To Be Wild*. Some of their material is also featured on *Mindrocker Vol.7*.

Spring

Personnel:	BOB BUCKLEY	keyb'ds,flute,sax.
	TERRY FREWER	vcls.gtr.
	PETE McKINNON	bs
	KAT HENDRIKSE	drms.

This outfit recorded four 45's which were produced by Vancouver disc jockey Steven Grossman. Their debut *As Feelings Go* (Coast 1970) 1970 was a fine commercial song with a prominent organ backing. However, their second 45 *A New Day*, another commercial number, was a promotional-only release. In 1971 they had a Canadian hit *A Country Boy Named Willy/Pressed Ham* (London), which was produced by Terry Jacks. The flip was an extended rock instrumental.

The Ugly Ducklings

Personnel:	DAVE BYNGHAM	vcls,hrmnca.	A
	JOHN READ	bs	A
	GLYNN BELL	gtr,vcls	A
	ROGER MAYNE	gtr	A
	ROBIN BOERS	drms	A

ALBUM 1(A) SOMEWHERE OUTSIDE (Yorktown YT50.001) 1966 R4
Reissued on BSF (Italian) 1986

This band, originally known as The Strolling Bones, who performed Rolling Stones cover versions, were part of Toronto's Yorktown Village scene. They had earlier all gone to school in Scarborough together. They changed their name to **The Ugly Duckings**, which was in a way a negative reaction to names like **The Pretty Things**, and set out playing Rolling Stones' style R & B.

Their 1966 album is rare and sought after. It's not well produced, but it generated tremendous energy. They also recorded six singles. *Nothin/I Can Tell* (Yorktown Y 45001) was a Top 10 hit in Canada. Follow-up, *She Ain't No Use To Me/10.30 Train* (Yorktown Y 45002) was recorded in New York and made Canada's Top 20, as did *Just In Case You Wonder/That's Just The Thought I Had In Mind* (Yorktown Y 45003). This is also included on *Journey To Tyme Vol.1* but is nothing special. Their first single in 1976, *Postman's Fancy/Not For Long* (Yorktown Y 45005) flopped but follow-up *Gaslight/Rimb Nugget* (Yorktown YV 45013) was a No. 1 in Canada. But then after one further single *Epilogue/I Know What To Say* (Yorktown YV 45017) they flopped.

An attempt by Byngham and Boers to re-unite the band with other new personnel in 1974 failed, but the original **Ugly Ducklings** did reform in 1979. They made an album, *Off The Wall* (Razor RAZ 003) in 1980 and two of the tracks from it were issued on a 45, *The Pain Is Alright/Just Another Rock And Roll Band* (Razor RS 002).

The United Empire Loyalists

Personnel:	RICK ENNS	lead vcls,bs	B
	ANTON (TOM) KOLSTEY	lead gtr.	AB
	JEFF RIDLEY	gtr.	AB
	GLEN HENDRICKSON	drms.	AB

Enns became the tront man in this Vancouver group after the break up of **The Tom Northcott Trio**. They specialised in long improvised numbers and recorded just one 45 *No No No* (Custom) which must be very rare as only 200 copies were pressed. The 45 is a competent re hash ot the 1950's Willie Cobb blues standard *You Don't Love Me*.

Winter's Green

Personnel:	R.A.McGUIRE	vcls
	BRIAN SMITH	gtr.
	WAYNE GIBSON	keybds.
	STU WILSON	drms
	BRUCE RUTHERFORD	bs.

McGuire gave up a planned career as a disc jockey to torm this group with old school friend Brian Smith. Their sole 45 *Are You Are Monkey?* (Rumble 2358) suggests that they were heavily **Doors** influenced.

In the '70's they evolved into a group called Applejack, who later changed their name to Trooper and enjoyed success in the Canadian charts.

British Psychedelia

The larger part of England's pop and rock scene in 1967 and 1968 was influenced by the psychedelia which was spontaneously emerging both in the USA and the UK. As had so often been the case in previous years, **The Beatles** led the way. *Strawberry Fields For ever*, a UK No 2 in March 1967, and ironically their first single since *Please Please Me* not to reach No 1, (it was kept from the top notch by Englebert Humperdinck's *Release Me*), pointed the way for what followed. One of the first psychedelic pop songs to enter the UK charts, many still regard this highly imaginative song as the finest pop single ever. Their album, *Sergeant Pepper*, released in July of the same year, was enormously influential. Both, of course, were the result of their experimentation with drugs and ultimately the two most significant songs on the album were *Lucy In The Sky With Diamonds* (LSD), rich in lyrics, full of acid imagery and the superb *A Day In The Life*, which was arguably their finest work. Both were inevitably banned by the BBC, and 1967 also saw **The Beatles** make a much publicised visit to Maharishi Mahesh Yogi in India; the musical influences they were subjected to there were very evident on another track on their album - Harrison's *Within You Without You*. He developed his interest in Eastern music further on his solo album *Wonderwall Music*, released on **The Beatles** own Apple label the following year. However, their television film, *A Magical Mystery Tour*, which was dangerously ambitious and offbeat, met with a rather more mixed response. Musically, however, the material from the film was again excellent and the resulting double EP climbed to No 2 at the end of 1967. However, by now the **The Beatles** found themselves no longer directing the nation's popular music trends, but striving, sometimes desperately, to respond to new influences from outside.

The UK's other leading rock band, **The Rolling Stones**, experimented far less successfully with psychedelia. Somehow the emerging psychedelic culture did not suit their rough neck image, and while *We Love You/Dandelion* reached No 8 in September 1967, their attempt at a psychedelic LP *Their Satanic Magesties Request*, was far less convincing. Only two cuts, *2000 Light Years From Home* and *Citadel* were entirely convincing. However, the band was seldom out of the news in this era, largely because Jagger, Richards and Jones were all convicted for various drug offences.

As in America, folk was an important influence on psychedelia, and **Donovan**, with his beads and songs of love, peace and happiness, had a string of quasi-psychedelic UK hits packaged to appeal in this era: *Sunshine Superman* (No 3), *Mellow Yellow* (No 8), *Jennifer Juniper* (No 5) and *Hurdy Gurdy Man* (No 4). Two of his albums - *Sunshine Superman* (Pye) 1967 and the double *A Gift From A Flower To A Garden* (Pye) 1968, which included a pin-up of Maharishi Yogi, were also enormously influential among the UK acid set. Another folk-rock outfit, **Traffic**, scored with *Paper Sun* (No 5), *Hole In My Shoe* (No 2) and *Here We Go Round The Mulberry Bush* (No 8) in 1967. *Hole In My Shoe* was one of the classic psychedelic singles and relating as it does the story of an acid trip was rather fortunate not to get banned. The group retreated to a Berkshire cottage to record *Mr. Fantasy* (Island ILPS 9061), which was an enormously influential album in 1967. Their follow up albums, *Traffic* (Island ILPS 9081) and *Last Exit* (Island ILPS 9097) were in a similar vein. **Fairport Convention** were playing regularly in the pubs around London in a style similar to US West coast folk/rock. They made a number of fine albums in this era particularly their second one *What We Did On Our Holidays* (Island ILPS 9092), which was instrumental in establishing their reputation as one of the country's prime folk/rock outfits.

Another important influence on psychedelia in Britain was undoubtedly the blues. A prime example of this are **Cream** (see entry) who set out as a blues band but ended up playing more pop- influenced material, which reflected the era.

Many other significant UK psychedelics came from soul backgrounds. **Pink Floyd** and **The Soft Machine**, had initially performed R & B numbers and **Tomorrow**, evolved out of a soul combo called The In Crowd.

1967 also saw **Procul Harum's** *A Whiter Shade Of Pale* (Deram DM 126), with its surreal lyrics, reach No 1 in May. **The Small Faces** flirted briefly with psychedelia in their superb 1967 45 *Itchycoo Park* (Immediate IM057) and their concept album *Ogden's Nut Gone Flake* (Immediate IMSP012) of the same year. Even Motown acknowledged the changing times - for instance the introduction to The Supreme's 1967 hit, *The Happening*, had a strong psychedelic influence.

The Flowerpot Men (who were three session men - Tony Burrows, Neil Landon and Perry Ford who had earlier played with the Ivy League) reached No 5 in the UK in the late summer of 1967 with their *Let's Go To San Franscisco* (Deram DM 142) which represented the commercial aspect of flower power. A year later, in April 1968, **Julie Driscoll, Brian Auger and the Trinity** reached No 5 with their interpretation of Dylan's *This Wheel's On Fire*.

1967 also saw the birth of a plethora of underground bands, for whom psychedelia was a major influence. Most of these are listed in the following A - Z. There were others, too, outfits like **Blossom Toes**; and **Dr.Marigold's Prescription** (in 1968), who were basically a middle of the road outfit musically, although the flowery summer of 1967 was the inspiration for their name.

Out of the psychedelic era grow a host of 'progressive' blues bands, such as **Fleetwood Mac**, who formed in July 1967, **Ten Years After** who, although they had been together for a while, did not achieve a recording contract until 1967 and who were, of course, elevated to stardom following their appearance in the *Woodstock* movie in 1969. Lesser known outfits like **The Keef Hartley Band, Groundhogs** and **Wynder K.Frog** were also welcome additions to the British blues scene in the late '60's, although they did not achieve wider commercial success. Others such as **The Savoy Brown Blues Band** went on to achieve considerable success in the States.

The British underground of 1967 was also the seed bed for numerous 'progressive' outfits which exerted considerable influence on the British music scene for the next few years. **The Edgar Broughton Band** who originated from Warwick, but moved down to London in 1968, are a case in point. They were signed by EMI's progressive Harvest label and their brand of quasi-revolutionary heavy rock was quite successful. *Wasa Wasa* (Harvest SHVL 757), their debut effort sold quite well in 1969. But follow up *Sing Brother Sing* (Harvest SHVL 772) got into the album charts and they also had a couple of minor UK hits. *Out Demons Out* (Harvest HAR 5015) and *Apache Dropout* (Harvest HAR 5032) reached Nos 39 and 33 in April 1970 and March 1971 respectively. Also signed to the Harvest label were Birmingham's **Tea And Symphony** who made a couple of interesting albums, *An Asylum For The Musically Insane*, (Harvest SHVL 761) in 1969 and *Jo Saga* (Harvest SHVL 785) in 1970. Another Harvest outfit **The Panama Limited Jug Band** had their debut album of the same name (SHVL 753) produced by John Peel in 1969. Other Peel efforts were *Toe Fat I* (Parlophone 7097) and *Toe Fat II* (Regal Zonophone SLRZ 1015). **Toe Fat** were formed by Cliff Bennett of the Rebel Rousers. They also included keyboard player Ken Hensley from **The Gods**.

Island, too, signed a host of progressive outfits like **Blodwyn Pig, Tramline** and most important of all, **Jethro Tull**. They had an unique blend of rock, blues and jazz and issued some superb recordings in the period following 1967. Meanwhile **Art** evolved into **Spooky Tooth**, who were regulars on John Peel's 'Top Gear' and became an integral part of the British underground without ever attaining first division status.

King Crimson's debut album, *In The Court Of The Crimson King* (Island ILPS 9111), exhibited a considerable psychedelic influence, particularly on one track, the demented *Twenty-First Century Schizoid Man*.

A little later on the scene were outfits like **Warm Dust** who recorded two albums for Trend, *And It Came To Pass* (TNLS 700) in 1970 and *Peace For Our Time* (6480001) in 1971, and **East Of Eden** who signed to Deram in 1969 and after their debut of that year, *Mercator Projected* (Deram SML 1038), made a string of albums throughout the '70's.

Like San Francisco, London soon developed a burgeoning underground club scene, which was centred on the UFO Club, situated in a basement at 31 Tottenham Court Road. Like the Fourteen Hour Technicolour Dream, this was run in conjunction with the underground newspaper International Times. Starting up in December 1966, the UFO opened every Friday night from 10.30 p.m. through until dawn. Packaged with strangely-dressed people, the club not only paraded all the underground's top psychedelic groups, but featured constant light shows and way out movies, ranging from avant-garde American to vintage Bela Lugosi horror. Prior to its closure in 1967 it became something of an outpost of San Fransisco's flower children. All it lacked was a license, having to confine its sales to reasonably priced soft drinks and coffee and food, ranging from sandwiches and bananas and candyfloss! Of course, there were other 'highs'. Although the UFO was the most significant club in this era, there were others, notably the Marquee and the Middle Earth Club.

Broadly speaking, British psychedelia differed significantly from its American counterpart in its lack of social and political commentary. This is easily explained. Britain had no draft for the Vietnam war, few black ghettos (in the 1960's) and, unlike the USA, no riots and civil rights movement. Whereas in the USA the music scene and the associated hippie movement became caught up in the broadly-based leftist protest movement against the Vietnam war and racial discrimination, in England the left had a stonger tradition and a clearer political philosophy which was derived from the ideas of Karl Marx. With no symbol like Vietnam to unite the anti- Establishment elements, a similar merger of hippies and left wing political organisations did not materialise. This is not to say there were not community-based groups, particularly two in the Notting Hill area of London - **Hawkwind** and **The Deviants** - who shared the wider political consciousness of their San Francisco counterparts. It does, however, explain why the hippy consciousness was less influential politically here in the UK and, unfortunately, makes UK psychedelia lyrically less interesting. By way of contrast, the left in America, with its less defined political philosophy, was far more susceptible to the peace, love and revolution scenario of the 'acid dream'. Musically, at its purest, British psychedelia lacked the looseness and improvisation which characterised San Francisco psychedelia. Groups like **Pink Floyd, The Smoke** and **Skip Bifferty** also lacked the multi-tier harmonies which characterised US West Coast groups such as **The Mamas And The Papas** and **Jefferson Airplane**. Yet lyrically the UK bands were more commercially oriented, with most songs aiming at a distinctive punch line or chorus and generally producing a tighter sound. There was a contrast in guitar styles too. The American psychedelic rock bands like **The Grateful Dead** and **Quicksilver Messenger Service** produced a melodic acid guitar sound.

Whereas if one had to use an adjective to describe the guitar work of UK bands like **The Misunderstood, The Fleur de lys** and **The Smoke** it would have to be discordant. In this respect they showed similarities to American psychedelic punk bands like **The Electric Prunes**. There was also, of course, an important strand of UK psychedelia, led by **Pink Floyd** and **Hawkwind**, which set out on a sort of musical exploration of inner/outer space. This sound was also unique and little comparable really emerged from America in this era. Interestingly, these two bands were the most durable - the only psychedelic UK bands to survive the late '60's and record successfully throughout the '70's. Of course **Status Quo** did so too - but they completely changed their musical style after 1971.

Whilst this book was being finalised, a number of compilations have been issued which make previously obscure UK psychedelic singles more accessible. The most important are the Rubble compilations. RUBBLE 1: *The Psychedelic Snarl* (Bam-Caruso KIRI 024) features recordings from Fontana/Philips between 1966-69 and includes a previously unissued track *Atmospheres* by **Wimple Winch**. The same band have three previously unissued melodic pop tunes on RUBBLE 2: *Pop-Sike Pipe-Dreams* (Bam-Caruso KIRI 025) which features material previously issued by EMI, United Artists and CBS between 1965 and 1969.

RUBBLE 3: *Nightmares In Wonderland* (Bam-Caruso KIRI 026) is largely drawn from EMI material between 1967-69. The strange track *10,000 Words In A Cardboard Box* credited to Aquarian Age, is really Twink of **Pretty Things** and Pink Fairies fame. Also of particular interest here is the Brain's *Nightmares In Red*, a piece of acid-inspired dementia, as they were an earlier incarnation of Giles, Giles and Fripp who later became King Crimson.

RUBBLE 4: *The 49th Minute Technicolour Dream* (Bam-Caruso KIRI 027) features more Fontana/Philips material between 1967-69 including *Flight From Ashiya* and *A Dream For Julie*, two classic **Kaleidoscope** 45's; *Golden Glass*, the **Misunderstood's** long progressive number; as well as more obscure offerings by Mirage, Caleb, Cymbaline, Californians and Finders Keepers among others.

RUBBLE 5: *The Electric Crayon Set* (Bam-Caruso KIRI 044) features Decca material between 1965 and 1970. It includes both sides of the first Mark Four single, **The Flies** version of *I'm Not Your Stepping Stone*, **The Score's** cover of *Please Please Me*, **Fire's** classic *Father's Name Was Dad*, **Fairytale's** *Run and Hide*, two tracks, *That's The Way It's Gotta Be/ I Love Her Still* by **The Poets** and Gene Latter's cover of the Stone's *Mother's Little Helper* with some effective sitar work.

RUBBLE 6: *The Clouds Have Groovy Faces* (Bam-Caruso KIRI 049) also draws on Decca material and aside from Pudding's version of Pete Townshend's *Magic Bus* recorded a year before **The Who's** version, it includes more **Poets'** cuts *So Blue/I'll Cry With The Moon*, **Fairytale's** *Lovely People*, **Ice's** *Anniversary Of Love*, **End's** *Shades Of Orange* and **Accent's** *Red Sky At Night*.

RUBBLE 11: *Adventures In The Mist* (Bam-Caruso KIRI 069) also features material previously issued by Deram. It includes the excellent **Warm Sounds** single, *Night Is A Comin'/Smeta Murgaty* and the flip is a weird mixture of backwards tapes and psychedelic sounds, the **Tintern Abbey** single *Vacuum Cleaner/Beeside*, an excellent Timebox single, *Gone Is The Sad Man*, East of Eden's *Northern Hemisphere*, **Virgin Sleep's** *Secret* and two **World of Oz** cuts, as well as interesting one-off efforts by Bulldog Breed, Denny Laine and the Outer Limits. Bam-Caruso have also issued a sampler album *Illusions From The Crackling Void* (MARX 085) which retails at 2.99, and features one track from each of the *Rubble* LP's and cuts from other Bam-Caruso reissues.

An alternative series of compilations are *The British Psychedelic Trip 1966-69*, issued by See For Miles records. There is quite a lot of overlap between the material featured on these and that on the *Rubble* series, so it is best to collect one series and stick with it. *Volume 1* (SEE 66) draws on singles issued by Decca and its subsidiary label, Deram. The two bands included here and not featured in the *Rubble* series are Amazing Friendly Apple and Paul and Ritchie and the Cryin' Shames. The former's *Magician* was the flip side to *Water Woman* originally released by Decca (F12887) in February 1969. *Magician* is an interesting period piece with an organ sound, changes of tempo, attractive mellotron and saxophone passages and a hint of progressivism. The latter's *Come On Back* was also a flip side to *September In The Rain* originally released by Decca (F12483) in September 1966. This Liverpool band made a succession of singles in the mid-60's but met with little success. *Come On Back* has the sneering vocals of many US garage bands in this era, but is sung at a slower pace. *Volume2* (SEE 76) features material from EMI's catalogue, and there is less overlap here with the *Rubble* series. Of particular interest are *See* and *Friendly Man*, two tracks from the July LP, Locomotive's *Mr Armageddon*, **Simon Dupree and the Big Sounds'** *Kites*, **Tomorrow's** *My White Bicycle* and **Idle Race's** *The Skeleton and The Roundabout. Volume 3* (SEE 86) includes **The Open Mind's** non-LP 45 *Magic Portion*; *Turquoise Tandem Cycle* - the first Jason Crest 45; a New Zealand quartet, The Human Instinct doing a version of **The Byrds's** *Rennaissance Fair*; **John's Children's** *Desdemona* and tracks by The Cuppa T, **Toby Twirl**, Cherry Smash, The Californians, The Outer Limits, Les Sauterelles (a Swiss band), Elliots Sunshine, **Kaleidoscope** (*Jenny Artichoke*), Keith Shield, Al Stewart, **Crocheted Doughnut Ring, Virgin Sleep,** Tinkerbells Fairydust and **Turquoise**. *Volume4* (SEE 206) features more Decca material. It is generally more obscure than that on *Volume 1*. The Chocolate Watch Band feature, was a duo, Gary Osbourne and Jack Oliver who cut two 45's for Decca, the second of which *Requiem* (Decca F 12704) is included here. The album includes a lot of material by harmony groups.

Also worth searching for, but now out of print, are the *Perfumed Garden* compilations. Two volumes were issued by Psycho Records in 1983. Some of the bands included on these are mentioned in the following A-Z and many of them have not yet been repeated in the Bam-Caruso and See For Miles series.

Accent

Originally from Yorkshire, where they were known as The Blue Blood Group, **Accent** moved to London in 1966 and recorded a 45 in 1967 titled *Red Sky At Night/Wind Of Change* (Decca F12679). The A side contains some fine guitar work with bizarre sound effects and voices of doom.

Acid Gallery

Another 1967 45 *Dance Around The Maypole/Right Toe Blues* (CBS 4608) is rare, but popish and rather disappointing. Not recommended.

Amm

Personnel: CORNELIUS CARDEW
LOU GARE
KEITH ROWE
LAWRENCE SHEAFF
EDDIE PROVOST

This group of musicians played strange free-form improvised music with cellos, sax and an assortment of strange instruments, often at London's Marquee. They later evolved into The Scratch Band, but do not appear to have recorded under either name in the 60's. However, in 1980, Rowe, Provost and Gare cut an LP *It Has Been An Ordinary Day* (Japo 60031) calling themselves **Amm II**.

Andwella's Dream

Personnel:			
DAVE LEWIS	gtr,piano,organ,vcls		ABC
GORDON BARTON	drms,		ABC
NIGEL SMITH	bs,vcls		ABC
DAVE McDOUGALL	keybds		BC
JACK McCULLOCK	drms		BC
DAVE STRUTHERS	bs,vcls		C

ALBUMS:			
1(A)	LOVE AND POETRY (CBS 63673)1968		R1
2(B)	WORLD'S END (Reflection REF 1010) 1970.		
3(C)	PEOPLE'S PEOPLE (Reflection REFL 10) 1971		

Although this band failed to break through nationally their three singles for CBS:- *Sunday* (CBS 4301), *Missus Man* (CBS 4469), and *Mister Sunshine* (CBS 4634), were all quite interesting as was a later single for Reflection, *Every Little Minute*. They originated as a

trio from Northern Ireland called The Method but changed their name to **Andwella's Dream** upon moving to London in 1968. After the first LP they were known as simply **Andwella**.

Lewis was a multi instrumentalist and an acclaimed songwriter. McCulloch had previously played with One In A Million and Thunderclap Newman .

Apple

Personnel:				
		DENIS REGAN	vcls	AB
		ROB INGRAM	gtr	AB
		JEFFREY HARROD	bs	AB
		DAVID BRASSINGTON	drms	AB
		CHARLIE BARBER	piano	B
ALBUM:	1(B)	AN APPLE A DAY (Page One POLS 016) 1969		R4

The above album, a fine amalgam of psychedelia and heavy R&B, is one of the most sought after UK psychedelic albums. It is now extremely rare. Musically it's not as inventive as the *Open Mind* LP, for example.

Both of their UK 45's - *Let's Take A Trip Down The Rhine/Buffalo Billycan* (Page One POF 101) and *Doctor Rock/Other Side* (Page One POF 110) are on the album. The flip sides, in particular, are worth checking out. They also issued a version of Scaffold's 1967 hit *Thank You Very Much* backed by *Your Heart Is Free Just Like The Wind* in the US (Smash S-2143) in 1968.

Arcadium

Personnel:				
		GRAHAM BEST	bs,vcl	A
		JOHN PARKER	drms	A
		ALAN ELLWOOD	keybds,vcls	A
ALBUM:	1(A)	ARCADIUM (BREATH AWHILE) (Middle Earth MDLS 302) 1969		R1

This progressive album is now soughtafter by collectors.

Art

Personnel:				
		LUTHER GROSVENOR	gtr.	A
		MIKE KELLIE	drms.	A
		MIKE HARRISON	vcls,kyb'ds.	A
		GREG RIDLEY	bs.	A
ALBUM:	1(A)	SUPERNATURAL FAIRYTAILS (Island ILP 967) 1967		

The above album contains a few good tracks and was actually reissued in 1976. A 'progressive' outfit, **Art** later evolved into Spooky Tooth. Their best song was arguably their sole single *'What's That Sound (For What It's Worth')* on (Island WIP 6019) which was a rehash of the Buffalo Springfield's fine effort. Its now quite hard to obtain but it was included on Island's *You Can All Join In* compilation. In October 1967, **Art** evolved in Spooky Tooth.

Arzachel

Personnel:				
		STEVE HILLAGE	gtr,vcls.	A
		CLIVE BROOKS	drms.	A
		DAVE STEWART	kyb'ds.	A
		MONT CAMPBELL	bs.	A
ALBUM:	I(A)	ARZACHEL (Evolution) 1969		R2
	NB	Issued as Roulette 42036 in the US.		

This spacey psychedelic album is notable for the involvement of Steve Hillage. Musically it's at times a little over the top. But, the opening cut, *Garden Of Earthly Delights* is of interest and *Azathoth* has a rich 'church' organ backing. On side 2 *Clean Innocent Fun* previews Hillage's fine guitar work and *Metempsychosis* opens full of wierdness and sound effects (which recur at regular intervals throughout) before pursuing a similar vein. The latter track, in particular, begs comparison with **Pink Floyd** around the *Saucerful of Secrets* era. *Arzachel* is a very keyboard-dominated album. The remaining band members formed Egg and Hillage later joined Gong before embarking on a solo career.

The Attack

Personnel incl:		
	DAVEY O'LIST	
	BRIAN DAVIDSON	
	RICHARD SHERMAN	vcls
	GERRY HENDERSON	bs
	KEVIN FLANAGAN	
	BOB TAYLOR	
	DENNIS HOOKER	
	ALAN WHITEHEAD	drms

This band are probably best known on account of their contoversy with Jeff Beck over *Hi Ho Silver Lining* (Decca F 12578).Their version did not chart. Aside from this they made their other singles for Decca in the second half of the '60's:-*Try It/We Don't Know* (F12550) *Created By Clive/Colour Of My Mind* (F12361), both in 1967, and *Neville Thumbcatch/Lady Orange Peel* (F12725) in January 1968. Some of these had a psychedelic bent to them. The best, *Created By Clive*, also had a good psychedelic flip side. As none of their singles sold, all are now quite rare. O'List and Davidson ended up in **The Nice** and Whitehead in Marmalade.

Birds

Personnel:		
	ALISTAIR McKENZIE	vcls
	RONNIE WOOD	gtr
	TONY MONROE	gtr
	KIM GARDNER	bs
	PETE McDANIELS	drms

MINI ALBUM: THESE BIRDS ARE DANGEROUS (Edsel NEST 901) 1985

Although this Essex band, originally known as the Thunderbirds, set out playing R & B and Motown- influenced music some of their later records will be of interest to the collector of psychedelia. They recorded two singles for Decca *Leaving Here/Next In Line* (F12140) in 1964 and *No Good Without You Baby/How Can It Be* (F12257) in 1965 as well as *Say Those Magic Words/Daddy Daddy* (Reaction 591.005) which was released under the name **Birds Birds**. All are now obscure collectors' items.

In 1985 Edsel compiled a 12" single comprising **The Bird's** three 45's and their frantic guitar work and McKenzie's powerful vocals confirm them as one of the most talented UK mid-60's bands.

The band attracted public attention as a result of a legal battle with America's **Byrds** over the rights to the name and also appeared in a horror movie, 'The Deadly Bees' singing *That's All I Need You For*. When they split in 1966 Gardner and Wood joined **Creation**. Later Gardner achiever some success with Ashton, Gardner and Dyke. Wood, of course, achieved fame with The Jeff Beck Group, The Faces and The Rolling Stones.

Black Widow

Personnel:				
		JIM GANNON	vcls,gtr,vibes	AB
		ZOOT TAYLOR	keyb'ds	ABC
		KIP TREVOR	vcls,gtr.	ABC
		CLIVE JONES	wind	ABC
		BOB BOND	bs	A
		CLIVE BOX	drms	A

	ROMEO CHALLENGER	drms	BC
	GEOFF GRIFFITHS	bs.	BC
	JOHN CULLEY	gtr,vocs.	C

ALBUMS: 1(A) SACRIFICE (CBS 63948) 1970
2(B) BLACK WIDOW (CBS 64133) 1970 SC
3(C) BLACK WIDOW THREE (CBS 64562) 1971 SC

Essentially a satanist hard rock outfit, collectors are showing more interest in their albums now.

Gannon later played with Fox and Yellow Dog. Challenger later drummed for Showaddywaddy.

Chords Five

Personnel:-	MICK ROWLEY	vcls
	GEOFF GILL	drms
	MAL LUKER	gtr
	JOHN LUND	bs

This band was also known as **The Smoke** (UK). As **Chords Five** they released three singles *I Am Only Dreaming/Universal Vagrant* (Island W1.3044) in 1967, *Same Old Fat Man/Hold On To Everything You've Got* (Polydor 56.261) and *Some People/Battersea Fair* (Jay Boy 6) in 1968. The first two are much sought after. The last is easier to obtain.

The Crazy World Of Arthur Brown

Personnel:	ARTHUR BROWN	vcls.	A
	DRACHEN THEAKER	drms.	A
	VINCE CRANE	keyb'ds.	A

ALBUM: 1(A) THE CRAZY WORLD OF ARTHUR BROWN (Track 2407 012) 1967

His debut single *Devil's Grip/Give Him A Flower* (Track 604.008) did not chart, but follow up *Fire/Rest Cure* (Track 604.002) was a UK No 1 in July 1968 and also entered the American charts. Undoubtedly he was one of the most memorable figures of UK psychedelia. The band had developed within the London underground clubs of the time, notably the UFO. Their album was also interesting,built around Brown's screaming vocals. On stage they were flamboyant - Brown often appearing in a flaming helmet and with bizarre facial make-up. Indeed their act was so expensive to stage it became uneconomic. They split in the wake of a US tour and after one further unsuccessful single, *Nightmare/Music Man* (Track 604.026). Carl Palmer, who replaced Theaker on drums, eventually left with Crane to form Atomic Rooster, although Brown re-emerged later in 1971 with Kingdom Come - another theatrical rock outfit.

NB.Some of their material is included in the *Backtrack* series.

Cream

Personnel:	ERIC CLAPTON	gtr.vcls	A
	GINGER BAKER	drms	A
	JACK BRUCE	bs.vcls	A

ALBUMS: 1(A) FRESH CREAM (Reaction 593.001 mono) 1966
(594.001 stereo) 1966
*2(A) DISRAELI GEARS (Reaction 593.003 mono) 1967
(594003 stereo) 1967
*3(A) WHEELS OF FIRE (Polydor 582 031/2 dbl.mono) 1968
(Polydor 583 031/2 dbl.stereo) 1968
4(A) GOODBYE (Polydor 583.053) 1969
5(A) THE BEST OF CREAM (Polydor 583.060) 1969
6(A) CREAM LIVE (Polydor 2383.016) 1970
7(A) FULL CREAM (Polydor 2447.010) 1971

* Also packaged as single albums

This hard/rock blues band was formed in July 1966. Although the term was not used at the time **Cream**, was effectively the first supergroup. Clapton, from Ripley, Surrey, had played for The Roosters, Casey Jones and the Engineers, **The Yardbirds**, and John Mayall's Bluesbreakers. Bruce from Lanarkshire, had played in several groups including Blues Incorporated and The Graham Bond Quartet (which later became The Graham Bond Organisation). Baker, from New Eltham, had played in The Storyville Jazzmen and later in Blues Incorporated.

Cream set out as a blues band, but their early singles *Wrapping Paper/Cat's Squirrel* (Reaction 591.007) and *I Feel Free/NSU* (Reaction 591.011) were quite popish. They are included in this book on the strength of their *Disraeli Gears* and *Wheels Of Fire* albums.

A 1967 tour of America appears to have been a turning point in their career. Confronted by vast audiences they began playing powerhouse rock with extended and experimental solos. Their *Disraeli Gears* album was actually recorded in the US at Atlantic Studios, New York. Its cover and, to a lesser degree, its contents were very much a product of the psychedelic era. It included some of their classic songs like *Sunshine Of Your Love*, *Swablr* and *Tales Of Brave Ulysees*. 1967 also saw them produce an interesting hit single in *Strange Brew/Tales Of Brave Ulysees* (Reaction 591.015).

By the time that *Wheels Of Fire* was released, in August 1968, the hard rock band were beginning to feel that they had taken things musically as far as they could. *Wheels Of Fire* consisted of a studio album and a live album, recorded at The Fillmore in San Francisco. It was an enormous transatlantic success. Each album was also packaged separately. The 'live' set contained extended versions of *Toad* and *Spoonful*. Much of the album can be viewed as self-indulgent though, and its massive sales may be partly attributable to their plans to split and stage a farewell extravagansa at the Albert Hall on 26 November 1968. After this, the *Goodbye* album appeared and it became their most successful of all. This was followed by a series of 'live' albums, compilations and bootlegs, which are of less relevance here.

Clapton and Baker went on to play in Blind Faith and Bruce embarked on a solo career. Later, Baker had rather unsuccessful encounters with Airforce and The Baker Gurvitz Army. Meanwhile, Clapton adopted a low profile with Delaney and Bonnie before forming Derek and The Dominoes.

Cream were enormously important as founders of a heavy rock style imitated by countless bands, such as Mountain, although much of the material is overlooked by collectors. Readers who are not familiar with *Disraeli Gears*, in particular, should find it worth checking out.

The Creation

Personnel:	EDDIE PHILLIPS	ld.gtr.	A
	KENNY PICKETT	vcls	AB
	BOB GARNER	bs,vcls.	AB
	KIM GARDNER	bs	A
	JACK JONES	drms	AB
	RONNIE WOOD	ld.gtr.	B

ALBUMS:	1(A)	WE ARE PAINTERMEN (Hit-ton 340037) German 1967	R3
	2	BEST OF (Pop-Schallplaten 101678) German 1968	R3
		CREATION '66-'67 (Charisma Pers. CS8) 1973	SC
RELATED ALBUM:		THE MARK FOUR/THE CREATION (Eva 12005) 1983	
COMP:		HOW DOES IT FEEL TO FEEL (Edsel ED 106) 1983	

This group evolved out of The Mark Four, which featured Phillips, Pickett and Jones, with John Dalton on bass. The Mark Four recorded four singles *Hurt Me If You Will/I'm Leaving* (Decca F 122204) in 1965 and *Work All Day/Going Down Fast* (Fontana TF664) in 1966, *Rock Around The Clock/Slow Down* (Mercury MF815), *Try It Baby/Crazy Country Hop* (Mercury 825), which are now very sought after, primarily because they were the first recordings by this personnel. When Dalton departed to join The Kinks, Bob Garner joined from Tony Sheridan's Band as a replacement.

The group then changed their name to **The Creation** and had two minor UK hits with *Making Time/Try And Stop Me* (Planet 116), which reached No. 49 in July 1966 and *Painter Man/Biff Bang Pow* (Planet 119) - a No 36 in November 1966. Both featured fine guitar work from Phillips who was the first musician to use a violin bow on his guitar. Both were reissued on a double-sided single as (RAW 4) in 1977. They appeared at the Twenty-Four Hour Technicolour Dream at London's Alexander Palace in May '67.

Kenny Pickett now left the group for a while. Bob Garner took over on vocals and Kim Gardner (from **The Birds**) came in on bass.

After Planet folded they switched to Polydor for whom they released three further singles:- *If I Stay Too Long/Nighmares* (Polydor 56.207),*How Does It Feel To Feel/Tom Tom* (Polydor 56.230) and *Midway Down/Girls Are Naked* (Polydor 56.246). All of **Creation's** singles are rare and sought after.

Creation made far more impact on the Continent, where two albums were issued, than in the UK. Both albums are good, containing many of their singles and other strong material such as *Hey Joe, Nightmares* and *Can I Join Your Band?*:-

'Can I join your band
I'm a hippy guy
Always stoned
And Eight miles high'
(from *Can I Join Your Band?*)

In 1968, Ronnie Wood (later of The Faces and Rolling Stones) replaced Phillips on guitar, although later that year the whole group disintegrated. They made a further single, *For All That I Am/Uncle Bert* which was not released in Britain, before splitting in the summer of 1968. Both of their Continental albums are extremely rare, particularly copies of *We Are Paintermen*. However, for the less affluent, the 1973 compilation on Charisma contains similar material.

Creation were rather special and this explains collectors' interest in them. They were innovative and talented. Pickett's vocals were powerful, Phillips guitar work was inventive and they composed some excellent songs. They were a theatrical live attraction, too, Pickett often sprayed aerosol paint onto a white screen and burnt it. It is surprising that the success they achieved on the Continent eluded them here - perhaps they spent too little time in the UK. Gardner later became part of Ashton Gardner and Dyke who had a 1971 hit with *Resurrection Shuffle*. **Creation** reformed in May 1987 and issued a single *A Spirit Of Love* backed up by an update of their 60's hit, *Making Time*.

Dantalian's Chariot

Personnel:		
	ZOOT MONEY	keyb'ds,vcls
	ANDY SUMMERS	gtr
	PAT DONALDSON	bs
	COLIN ALLEN	drms

When Money broke up The Big Roll Band, he formed this suitably named psychedelic outfit who performed frequently at London's Middle Earth Club. They were certainly a talented outfit. Andy Summers, of course, later played with The Police, and Colin Allen went on to play with John Mayall and Stone The Crows. They recorded just one single for Columbia, *The Madman Running Through The Fields/Sun Came Bursting Through My Cloud* (Columbia DB 8260). Perhaps one of the finest pieces of psychedelia recorded in the UK, this single is now very sought after.

The Deviants

Personnel:			
	MICK FARREN	vcls	ABC
	DUNCAN SANDERSON	bs	BCD
	RUSSELL HUNTER	drms	ABCD
	PAUL RUDOLPH	bs	BCD
	CORD REES	bs,gtr,vcls	A
	SID BISHOP	gtr,sitar	A
	PETE MUNRO	bs	
	CLIVE MALDOON	gt	

ALBUMS:			
	1(A)	PTOOFF (Decca SKLR4993) 1968	SC
	2(B)	DISPOSABLE (Stable SLP7001) 1969	RI
	3(D)	DEVIANTS THREE (Transatlantic TRA204) 1969	SC

NB 1 reissued as Psycho 16 (1983)

Originally known as The Social Deviants , this was a London-based community underground band that grew up in the Notting Hill area. Farren and Russell ran into a 21 year old millionaire who put up £700 to finance their first album on their own Underground Impresarios label (IMP 1) R1. This was distributed by mail order through *Oz* and the *International Times* and sold sufficiently well for Decca to press it six months later. The material on their three albums was variable. The first included harsh punk (*I'm Coming Home*), percussion dominated progressivism (*Nothing Man*) as well as long gimmicky diatribes intersperced with none too imaginative music. *Disposable* had its moments, notably with good rock songs like *Slum Lord, Jamie's Song, You've Got To Hold On, Fire In The City,* and *Guaranteed*.

The remainder of the album was eminently disposable, however. **The Deviant's** also issued a single, *You Got To Hold On/Let's Loot The Supermarket* (Stable STA 5601), which is now a rare collectors' item. After a disappointing third album the band disintegrated during an American tour. The remaining members plus Twink formed Pink Faries. Rudolph also had a spell with **Hawkwind**.

In 1977 Farren reformed the band with a new line up and issued an EP for Stiff and a 1978 album for Logo. Readers may also be interested in *Human Garbage* (Psycho 25), another 1984 re-union album, with a line up of Farren (vcls) Sanderson (bs) Larry Wallis (gtr) Wayne Kramer (gtr) ex–**MC5** and George Butler (drms). Recapturing the band's original sound and spirit quite well, it includes a re-work of *Ramblin' Rose*,Wallis' *Police Car* and **Zappa's** *Trouble Coming Every Year*. Also available from Psycho is a Farren solo release *Mona* (Psycho 20).

Doughnut Ring

Their *Dance Around Julie/Bandit* (Deram DM 215), issued in the late '60s is a pop single with a psychedelic taint.

Dreams

Appeared on three different labels in the mid-'60s although neither *Baby I'm Your Man/ Softly Softly* (CBS 4247), *Casatschok/Don't You Ask Me* (Dolphin 4432) or *I Will See You There/ A Boy Needs A Girl* (United Artists UP 2299) made much impression.

Simon Dupree And The Big Sound

Personnel:			
	RAY SHULMAN	bs,gtr,vcl.	A
	DEREK SHULMAN	vcls	A
	PHIL SHULMAN	sax	A
	ERIC HINE		A
	PETE O'FLAHERTY	bs	A
	TONY RANSTEY	drms	A

ALBUM:			
	1(A)	WITHOUT RESERVATIONS (Parlophone PCS 7029) 1967	SC

This group was based around the Shulman brothers who had earlier played in various R and B bands. **The Big Sound** were essentially an R and B band, and they are included here on the strength of their quasi-psychedelic classic single, *Kites/ Like The Sun Like Fire* (Parlophone R5646), which reached number 9 in the UK charts in December 1967. They had missed out with debut single *I See The Light/It Is Finished* (Parlophone R5542), but *For Whom The Bell Tolls/Sleep* (Parlophone R5670) was a minor hit reaching number 43 in April 1968. They made half-a-dozen other singles for Parlophone, of which *Reservations/ You Need A Man* (R5574), an early one, and *Broken Hearted Pirates/She Gave Me The Sun* (R5757),were the best. They also recorded a single called *We Are The Moles Pts.1 And 2* (Parlophone R5743) under the pseudonym of The Moles in 1968. When the group dissolved in 1969, the Shulman brothers went on to form Gentle Giant. The album was reissued by See For Miles in 1986.

Elmer Gantry's Velvet Opera

Personnel:		ELMER GANTRY	vcls.gtr	ABC
		COLIN FORSTER	gtr.	A
		JOHN FORD	bs	ABC
		RICHARD HUDSON	drms	ABC
		JOHN JOYCE	vcls	C
ALBUM:	1(A)	ELMER GANTRY'S VELVET OPERA (Direction 863300) 1967		SC
	2(C)	RIDE A HUSTLER'S DREAM (CBS 63692) 1969		SC

This band are best remembered for hard rock single *Flames*, a cut from the above album which narrowly missed the charts in 1967. The track was featured on *The Rock Machine Turns You On* compilation LP. For follow up single *Volcano* they shortened their name to Velvet Opera and also recorded a second album. Although a popular underground band, commercial success eluded them. Ford and Hudson joined the Strawbs when The Velvet Opera disintegrated.

The End

Personnel:		DAVE BROWN	bs.vcls	A
		TERRY TAYLOR	gtr	A
		NICK GRAHAM	keyb'ds,vcls.	A
		HUGH ATTWOOL	drms	A
		CHARLIE WATTS	drms	A
		COLIN GRIFFIN	stl.gtr,vcls	A
ALBUM;	1(A)	INTROSPECTION (Decca SKL5015) 1969		R1

Managed by Rolling Stone, Bill Wyman, **The End** released two singles, *Shades Of Orange/Loving Sacred Loving* (Decca F22750) 1968 from the above album and *I Can't Get Any Joy/Hey Little Girl* (Philips BF 1444) 1968, in addition to the above album. Both Charlie Watts and Nicky Hopkins played on a track a piece on this. The album, which is very much a product of the psychedelic late 60's, is quite good. *Dreamworld* and *Don't Take Me* have some sleepy harmonies, and other tracks like *What Does It Feel Like?* have some nice organ work. However, it lacked that extra something to enable the band to break through. However, success eluded them and they eventually evolved into Tucky Buzzard who made three albums produced by Bill Wyman in the 1970's.

The Eyes

ALBUM:		THE PUPILS (Wing)196?		R3
EP		ARRIVAL OF THE EYES (Mercury) 1965		

This band issued four singles for the Mercury label in the mid-sixties:- *When The Night Falls/I'm Rowed Out* (MF881) in 1965 and, *Immediate Pleasure/My Degeneration* (MF897), *Man With Money/You're Too Much* (MF910) and *Good Day Sunshine/Please Don't Cry* (MF934) - all in 1966. All are now sought after collectors' items. The above album consists of cover versions and like the 45's and the EP is very hard to obtain.

The Eyes Of Blue

Personnel		PHIL RYAN	keyb'ds	AB
		JOHN WEATHERS	drms	B
		BARRY HOPKINS	vcls	AB
		R. BENNETT	bs	B
		RICHIE FRANCIS	gtr	AB
		RAY WILLIAMS	bs	A
		WYNDHAM REES	drms	A
ALBUMS:	1(A)	CROSSROADS OF TIME (Mercury 20134) 1968		
	2(B)	IN FIELDS OF ARDATH (Mercury 20164) 1969		

Starting out as a soul-based band from Neath, the **Eyes of Blue** gradually turned to the American West Coast sound and the above two albums were US only releases. The band issued three singles in the late 60's:- *Up And Down/Heart Trouble* (Deram DM 106) and *Supermarket Full Of Cans/ Don't Ask Me To Mend Your Broken Heart* (Deram DM 114) and *Largo/Yesterday* (Mercury MF1049). All three are mini-collectors' items.

Phil Ryan later played in **Man**, whilst Weathers went onto play with Piblokto and Gentle Giant.

Factory

After the lightweight pop single title *Try A Little Sunshine/Red Chalk Hill* (CBS 4540), Factory switched to MGM and used fuzzy vocals as a gimmick on their next recording *Path Through The Forest/Gone* (MGM 1444). Certainly an unusual effort it failed commercially and they were once again left without a recording contract.

Fairport Convention

Personnel:		SIMON NICOL	gtr,vcls	ABCDEF
		RICHARD THOMPSON	gtr,vcls	ABCDE
		ASHLEY HUTCHINGS	bs	ABCD
		MARTIN LAMBLE	drms	ABC
		IAN MATTHEWS	vcls	AB
		JUDY DYBLE	vcls	A
		SANDY DENNY	vcls	BCD
		DAVE SWARBRICK	fiddle,vcls	DEFGH
		DAVE MATTACKS	drms	DEFG
		DAVE PEGG	bs,vcls	EFGH
		ROGER HILL	gtr,vcls	GH
		TOM FARNALL	drms	H
ALBUMS:	1(A)	FAIRPORT CONVENTION (Polydor 583 035) 1968		
(up to	2(B)	WHAT WE DID ON OUR HOLIDAYS (Island ILPS 9092) 1969.		
1972)	3(C)	UNHALFBRICKING (Island ILPS 9102) 1969		
	4(D)	LEIGE AND LIEF (Island ILPS 9115) 1969		
	5(E)	FULL HOUSE (Island ILPS 9130) 1970		
	6(E)	LIVE AT THE L.A. THOUBABOUR (Help 28) not released til 1977		
	7(F)	ANGEL DELIGHT (Island ILPS 9162) 1971		
	8(F)	BABBACOMBE LEE (Island ILPS 9176) 1971		
	9(-)	THE HISTORY OF FAIRPORT CONVENTION (Island ICD 4) 1972		

Coming together in the Muswell Hill area of London, **Fairport Convention** were heavily influenced in their early days by US West Coast outfits like **Jefferson Airplane**. From the spring of 1967 through till November of the same year they were a regular attraction at London's Underground venues like The Middle Earth and The UFO Club.

After their interesting debut album Judy Dyble departed to form Trader Horne, being replaced by Sandy Denny from The Strawbs. *What We Did On Our Holidays* was an excellent and diverse album, but it marked the start of their movement towards traditional British music, which led Ian Matthews to depart and form Matthews Southern Comfort. A month before the release of *Unhalfbricking* the band's van was involved in a motorway crash in which Martin Lamble was killed. However, they survived this major setback. Dave Swarbrick came in, initially as a session man, but became a permanent member. Dave Mattacks replaced Lamble on drums. This revised line-up produced *Liege And Lief*, which is regarded by some as the finest British folk rock album, but by now their relevance to this book is minimal. The band also faced another major crisis in 1969 when Sandy Denny quit to form Fotheringay and Ashley Hutchings departed to establish Steeleye Span . Sandy would latter rejoin **Fairport Convention** and then resume a solo career before dying of a brain haemorrhage on 21st April 1978 after falling down the stairs at a friend's home. From 1969 onwards **Fairport Convention's** career was distinctly chequered, but in those early days they were one of Britain's best Underground Bands. Some of their material has been reissued in recent years, including *Heyday* (Hannibal HNBL 1329) 1987, on their producer Joe Boyd's label, which features their BBC recordings between May 1968 - March 1969.

Fairytale

Personnel:		
	MALLY RABBITT	organ
	CHIDDY PENKETH	bs
	JOHN WESTON	lead gtr
	BILLY FAGG	drms

A short–lived Lancastrian outfit who tended to blend pop psychedelia with a taint of punk rock on their two 45's, *Guess I Was Dreaming/Run And Hide* (Decca F12644) 1967 and *Lovely People /Listen To Many Cry* (Decca F12665) 1967.

Family

Personnel:		
	ROGER CHAPMAN	vcls
	JOHN 'CHARLIE' WHITNEY	gtr.
	JIM KING	sax
	RIC GRECH	bs
	ROB TOWNSEND	drms

ALBUMS: (up to 1972)		
	1	MUSIC IN A DOLL'S HOUSE (Reprise 6312) 1968
	2	FAMILY ENTERTAINMENT (Reprise 6340) 1969
	3	A SONG FOR ME (Reprise 9001) 1970
	4	ANYWAY (Reprise 9005) 1970
	5	OLD SONGS NEW SONGS - COMPILATION (Reprise K 34001) 1971
	6	FEARLESS (Reprise K54003) 1971
	7	BANDSTAND (Reprise K54006) 1972
NB		1-4 reissued by Reprise in 1971 and 1–2 reissued by See For Miles in 1987.

The above line up is the original one. The band were formed in Leicester in 1967 out of The Farinas, an R and B group who recorded for Fontana and were also known as The Roaring Sixties, but probably not the same band who in 1966 had recorded the then topical *We Love The Pirate Stations* for Marmalade.

In mid-1967 **Family** moved to London and met up with **Kim Fowley**. They signed a one-off deal with Liberty in September 1967 for whom they cut a superb psychedelic single *Scene Thru' The Eyes Of A Lens/Gypsy Woman* (LBF 15031), which also offered a foretaste of Chapman's unique vocals. It did not sell and is now extremely rare. Their debut album *Music In A Doll's House* (co-produced by **Traffic's** Dave Mason) was a brilliant mind expanding effort, full of new ideas and diversity. It surely must rate as one of the best debut albums of the sixties. **Family** at this time were an important part of London's underground circuit along with **Pink Floyd, Soft Machine, Tomorrow** et al. Their stage act was electric, the charismatic Chapman would contort around the stage in a demented haze and considerable use was made of light shows and smoke clouds.

Music In A Doll's House was self-penned, save for one Mason composition *Never Like This*, and contained daringly innovative material like *The Chase, Mellowing Grey, Winter, See Through Windows, New Songs Old Songs* and *Peace Of Mind*. This was mind-expanding music that highlighted Chapman's raucous vocal dexterity and utilized a wide range of instruments. Every track was a winner. Around this time the band achieved the dubious distinction of being the anonymous subjects of Jenny Fabian's novel 'groupie'.

Family's reputation as one of Britain's leading rock bands was consolidated by their follow–up album, which was produced by John Gilbert and Glyn Johns. Although less consistent than the debut it contained some of their most powerful work, particularly on *The Weaver's Answer* which captures Chapman's vocals at their most manic, *Hung Up Down* and *Observations From A Hill* (side one's three opening tracks). However, the band did not achieve chart success with either of their next two singles *Me My Friend/Hey Mr. Policeman* (RS 23270) from the first album or *Second Generation Woman/Home Town* (RS 23315) - the A side was from their second album. This came in 1969 when *No Mule's Fool/Good Friend Of Mine* (RS27001) reached No 29 in the November of that year. 1969 was a tumulous year, for the band witnessed the first of a series of personnel changes. But these and their subsequent albums are beyond the remit of this book.

Fat Matress

Personnel:				
	NEIL LANDON	vcls	AB
	NOEL REDDING	gtr,bs,vcls.	A
	JAMES LEVERTON	bs	AB
	ERIC DILLON	drms	AB
	STEVE HAMMOND	gtr	B

ALBUMS:		
	1(A)	FAT MATRESS (Polydor 583.056) 1969
	2(B)	FAT MATRESS TWO (Polydor 2383.025) 1970

This band burst onto the scene with considerable publicity in 1968 on account of Redding having been the bassist with **The Jimi Hendrix Experience**, Landon was a former session singer and also one of the Flowerpot Men. His extensive vocal range gave the band's music much of its flavour. They issued two singles - *Iredescent Butterfly/Naturally* (Polydor 56.352) and *Magic Lanterns/Bright New Way* (Polydor 56.367) - which met with no success and are now rare collectors' items worth up to £8 each. Their druggy music featured in these singles and on album tracks like *Magic Forest* and *Mr. Moonshine* may be of interest to readers.

Noel Redding left the band half way through the second album to go to the States. He later formed The Noel Redding Band in 1975. Redding's departure meant disintegration for the band. Leverton joined Juicy Lucy and later became a member of Savoy Brown's Boogie Brother's with Eric Dillon.

Felius Andromeda

The A side of their sole 45 *Meditations/Cheadle Heath's Delusions* (Decca F12694) is a **Procul Harum** -style ballad.

Fire

Personnel:			
	DAVID LAMBERT	vcls,gtr,keyb'ds.	A
	DICK DUFALL	bs,vcls	A
	BOB VOICE	drm,vcls	A

ALBUM:			
	1(A)	THE MAGIC SHOEMAKER (Pye NSPL18343) 1970	R2
NB		This album has had a limited reissue by PLM records in Germany.	

The above is an interesting fairytale pop concept album, with a beautiful sleeve, worthy of investigation. However, of greater interest are the bands two 45's *Father's Name Is Dad/Treacle Toffee World* (Decca F12753) and *Round The Gum Tree/Toothie Ruthie* (Decca F12856). Both will attract collectors of psychedelia although the lyrics are rather innane. The band were from Hounslow, Middlesex.

Lambert later played with The King Earl Boogie Band, Strawbs and made a solo album in 1979.

The Fleur de Lys

Personnel:		
	BRIAN HAWORTH	gtr,vcls
	PETE SEARS	gtr.
	GORDAN RASKELL	bs
	KEITH GUSTER	drms

Originating from the Southampton area, this band was popular around the London clubs in the psychedelic era. They recorded two singles for Immediate, *Moondreams/Wait For Me* (IM.020) in 1965 and *Circles/So Come On* (IM.032) in 1966. The latter, a rare collector's item, is noted for Haworth's fine psychedelic guitar work. The 1967 single, *Reflections Of Charles Brown* credited to an outfit called Rupert's People was also recorded by this group but two subsequent Atlantic singles, *Stop Crossing That Bridge/ Brick By Brick (Stone By Stone)* (584.193) in 1968 and *You're Just A Liar/One Girl City* (584.243) were the work of different personnel. Nonetheless, the latter effort still culminated in some fine guitar work.

This band also recorded three singles for Polydor. The first two were nothing special, but the third *Hammer Head/Gong With The Luminous Nose* (56.251) was superb and not surprisingly a rare collectors' item.

Group member Peter Sears later moved to San Francisco, where he played with **Stoneground** and worked as a session musician before ending up with Jefferson Starship.

The Flies

Notable for their outrageous stage act, **The Flies** recorded a psychedelic version of The Monkees B side *I'm Not Your Steppin' Stone* (Decca F12533) in 1966, *The House Of Love/It Had To Be You* (Decca F12594) also in 1966, before switching to RCA for the superb *The Magic Train/Gently As You Feel* (RCA 1715) in 1967.

Forest

Personnel:				
		MARTIN WELHAM	vcls.gtr.persn.	A
		HADRIAN WELHAM	gtr,keyb'ds,vcls, hrmca,percsn.	A
		DEREK ALLENBY	kyds,vcls,hrmc,percsn.	A
ALBUM:	1(A)	FOREST (Harvest SHVL760) 1969		R1
	2(A)	FULL CIRCLE (Harvest SHVL784) 1970		R1

A trio which was originally known as the Foresters of Walesky . They were eventually signed by Harvest for whom they recorded one single, *Searching For Shadows/Mirror Of Love* (HAR 5007), and the above album of gentle swirling music which may be of interest to readers. Gordon Huntley came in on steel peddle guitar for their second album.

Frame

The 'A' sides of their two 45's *My Feet Don't Fit His Shoes/She* (RCA 1556) and *Doctor, Doctor/I Can't Go On* (RCA 1571) both have a psychedelic leaning, though neither is outstanding.

Freaks Of Nature

Their 45 *People Let's Freak Out/Secret Police (Shadow Chasers)* (Island WI 3017) is rare and sought after not least because it included ex-Them members Pat and Jackie McAuley and the recording personnel amounted to The Belfast Gypsies under another name

Fresh Windows

The flip of their sole 45 *Summer Sun Shines/ Fashion Conscious* (Fontana TF 839) is an excellent psychedelic number.

The Game

This group of mid-sixties youngsters came from Mitcham, Surrey and were managed by black Cockney entertainer Kenny Lynch. They recorded three singles in the late 60's. The most relevant to this book was *It's Shocking What They Call Me/ Help Me Mummy's Gone* (Parlophone R5569), particularly the B side. This is a superb example of British psychedelia with some really tasty guitar work. The A side is in similar ilk but not as good. **Game** also recorded a single for Decca *Gonna Get Me Someone/Gotta Wait* (F12469) and for Pye *Gotta Keep On Moving Baby/But I Do* (7N15889). All three are now quite rare.

Gnidrolog

Personnel:				
		COLIN GOLDRING	gtr,vcl,sax	AB
		STEWARD GOLDRING	gtr.	AB
		NOEL PEGRUM	drm.ft.oboe	AB
		JOHN EARLE	vcls,wind	B
		PETER COWLING	bs,cello	AB
		CHARLOTTE FRENCH	piano	B
ALBUMS:	1(A)	IN SPITE OF HARRY'S TOE NAIL (RCA SF 8261) 1972		
	2(B)	LADY LAKE (RCA SF8322) 1972		R1

These albums of progressive rock are sometimes dramatic, often disjointed, but in places contain some interesting and uncommercial music. This is epitomized by tracks like *Long Live Man Dead* on the first album, which also contains some pleasant woodwind accompaniment. As one might expect they did not sell well and have become quite rare.

The Goldrings later did session work, as did Pegrum (for John Otway among others) and Earle. Aside from doing session work, Cowling was later a member of The Pat Travers Band.

Grapefruit

Personnel:			
		PETE SWETTENHAM	gtr.
		GEOFF SWETTENHAM	drms.
		JOHN PERRY	gtr.
		GEORGE ALEXANDER	bs.
ALBUM:		AROUND GRAPEFRUIT (Stateside ST 8030) 1968	
		DEEP WATER (RCA LSP4215) 1969	

The band was formed when the Swettenham brothers and Perry decided to form their own outfit after a brief spell with Tony Rivers and the Castaways, a harmony group who later evolved into Harmony Grass a MOR vocal group.

Their first single *Dear Delilah* (RCA 1656) - an imaginative effort with a rich organ backing attracted considerable publicity reaching No.21 in February 1968. None of their subsequent work attained such success, although *C'mom Marianne* (RCA 1716) charted at No.31 in August 1968. Their albums contain some interesting music, with a psychedelic taint, but did not attract much attention. The group broke up soon after Pete Swettenham left in early 1969.

However, in 1971 Alexander reformed the group which included Harry Vanda and George Young from the Easybeats but after one single entitled *Sha Sha* for Deram it disintegrated.

George Alexander was the elder brother of George Young of the Easybeats.

Geoff Swettenham became an occasional session musician.

Hawkwind

Personnel:				
		DAVE BROCK	gtr,vc,keyb'ds.	ABCD
		NIK TURNER	flt,sax,vcls	ABCD
		DIK MIK	keyb'ds.	ABCD
		JOHN HARRISON	bs	A
		TERRY OLLIS	drms	ABC
		HUW LLOYD LANGTON	gtr.	A
		THOM CRIMBLE	bs.	B
		DEL DETTMAR	keyb'ds.	CD
		DAVE ANDERSON	bs.	C
		SIMON KING	drms.	D
		IAN 'LEMMY' KILMISTER	bs.	D
ALBUMS: (up to 1972)	1(A)	HAWKWIND (Liberty LBA 83348) 1970		
	2(C)	IN SEARCH OF SPACE (United Artists UAG 29202) 1971		
	3(D)	DOREMI FARSOLATIDO (United Artists UAG 29364) 1972		

Arriving rather late on the scene **Hawkwind** started up in the Notting Hill area of London and soon developed a strong reputation as a community-based group.

Brock had previously played with Famous Cure and Mobile Freak-Out. **Hawkwind** were initially known as Group X and later as Hawkwind Zoo , before becoming just plain **Hawkwind**.

Like San Francisco's **Grateful Dead**, they were willing to play for free almost anywhere in their early days (including an impromptu appearance at the 1970 Isle of Wight Festival), and also specialised in long acid-oriented sets. The band's philosophy and life-style was very similar to that of the San Francisco bands. Indeed, they strove to recreate all the trappings of this scene, specialising in light shows and visual effects and gimmicks, such as the use of speakers shaped like spaceships.

Their first album was preceded by a 45, *Hurry On Sundown/Mirror Of Illusion* (Liberty LBF 15382), which is now very rare and sought after by **Hawkwind** collectors.

Their albums were influenced by the groups strong interest in science fiction and contained long, predominantly instrumental tracks, making liberal use of spacey sound effects. Their music could be described as space rock, a musical strand which developed out of psychedelia as the range of electronic instrumentation available grew wider and more sophisticated. Their second album, released in October 1971, included a 24 page booklet 'Hawklog' which was full of the sort of hippy mysticism with which the band were associated. The album reached No 18 in the UK album charts. The albums line up included ex- **Amon Düll** bassist Dave Anderson and Del Dettmar **Hawkwind's** former sound engineer. The same year the band performed at the Glastonbury Fayre Festival and are featured on the now extremely rare triple album, *Glastonbury Fayre* (Revelations REV 1/2/3), which was made to commemorate the event. **Hawkwind's** input was a lengthy version of *Silver Machine* and the shorter *Welcome To The Future*. Nonetheless, they were something of an anachronism in an age of flash rock outfits like T-Rex and Gary Glitter. They remained very much an underground band until the success of their *Silver Machine* (United Artists UP 35381) single, a No 3 UK hit in the summer of 1972. This won the band a younger following, and enabled them to go from strength to strength. Their third album released in November 1972, made No.14 in the charts. The original pressings included a free poster, designed by the now deceased Barney Bubbles, an artist/designer who was instrumental in planning the immensely ambitious space ritual project, which was financed out of the royalties of the sales of *Silver Machine*. Despite various line-up changes, they continued recording throughout the 70's and are still doing so. On 23 August 1987 they headlined an 'Acid Daze' happening at London's Finsbury Park.

Hell Preachers Inc.

ALBUM: SUPREME PSYCHEDELIC UNDERGROUND
(Marble Arch MAS 1169) 1968 SC

It was rumoured that the album was made by Ritchie Blackmore (gtr), John Lord (keyb'ds) and Ian Paice (drms) in their pre-Deep Purple days, but all three have persistently denied this. It's not recommended.

The Jimi Hendrix Experience

Personnel:		JIMI HENDRIX	vcls,gtr	ABC
		NOEL REDDING	bs,vcls	A
		MITCH MITCHELL	drms	ABC
		BILLY COX	bs	BC
ALBUMS:	1(A)	ARE YOU EXPERIENCED? (Track 613 001) 1967 Mono		SC
(up to 1972)	2(A)	AXIS: BOLD AS LOVE (Track 613 003) Mono		SC
	3(A)	ELECTRIC LADYLAND (Track 613 0089) 1968		
	4(A)	SMASH HITS (Track 613 004) 1968		
	5(B)	BAND OF GYPSIES (Track 2406 002) 1970		
	6(C)	CRY OF LOVE (Polydor 2302 023) 1970		
	7()	MONTEREY-OTIS REDDING AND THE JIMI HENDRIX EXPERIENCE (Reprise K40430) 1970		
	8(C)	RAINBOW BRIDGE (Reprise K44159) 1971		

The greatest rock guitarist of all time? This is certainly many people's view of **Hendrix**. He was certainly the foremost psychedelic blues artist of the period.

An American by birth from Seattle, Washington, **Hendrix** found fame in England, hence his inclusion in this section. Born on 27 November 1942, he left school early to join the army, but was discharged early having received a broken ankle and injured back. He toured the Southern States playing guitar and after one of The Isley Brothers heard him playing one night, they offered him a place in their band. However, he did not stop with them for long and eventually, having toured with Little Richard and played on the West Coast with Ike and Tina Turner, he ended up fronting a group in New York's Greenwich Village. It was here at the Cafe Wha that ex-**Animal** Chas Chandler discovered him and brought him back to London. Acting as manager, Chandler put together **The Experience**. Drummer Mitch Mitchell had previously played with Chris Sandford's backing group and Georgie Fame's Blue Flames, and bassist Noel Redding had played with various little known groups before auditioning for **The Experience**.

The Experience played their first gig at the Paris Olympia, and having been rejected by Decca, released their debut single *Hey Joe/Stone Free* (Polydor 56139). This reached No 6 in the UK in January 1967, and boosted by TV appearances on Ready Steady Go and Top of the Pops, **Hendrix** exploded onto the scene. *Hey Joe* was probably one of the most recorded songs in this era. His next effort *Purple Haze/Fifty First Anniversary* (Track 604.001) featured some fine psychedelic guitar work, and was even better, reaching No 3 in March. This was followed by the slower, softer *The Wind Cries Mary/Highway Chile* (Track 604.004) climbing to No 6.

1967 was quite a year from **Hendrix**. It also saw the release of his excellent debut album *Are You Experienced?* which he composed all the songs on. This was one of the finest records of the period, almost every track was a classic. Short, tight songs like *Remember*, the excellent *Foxy Lady* and *Can You See Me?* were mixed with the looser psychedelic daze of *Love Of Confusion*, and the outstanding title track *Are You Experienced?*

'Are you experienced
Have you ever been experienced
Not necessarily stoned
But Beautiful'
(from *Are You Experienced?*)

The album climbed to No. 2 spending a massive 33 weeks in the charts.

Hendrix was included on the bill for the Monterey Festival at Paul McCartney's insistence. Comparisons with **Janis Joplin** are inevitable. **Hendrix**, too was mind-blowing. His act had all the sexuality of **Joplin**'s and his guitar work was masterful. He was also a superb showman - actually setting light to his guitar at one stage during the act. He had now become a rock superstar. His live performance was partly captured on the 1970 Atlantic release. Before the year was out *The Burning Of The Midnight Lamp* gave him another UK Top Twenty hit.

But by 1968, **Hendrix** was already beginning to show signs of strain. His relationship with Noel Redding became tempestuous, and eventually Redding left to form **Fat Mattress**, being replaced by Billy Cox, **Hendrix's** old army pal. Earlier in the year he had been arrested in Sweden after smashing up his hotel room. However, on the recording front, *Axis: Bold As Love* was another fine album. One track, *If Six Was Nine*, was featured in the Soundtrack to *Easy Rider*, others like *Up From The Skies, You've Got Me Floating* and *Bold As Love* were characterised by the powerful psychedelic guitar work which had become the **Hendrix** trademark. These contrasted with slower, laid back numbers, like *Little Wing* and *Castles Made Of Sand*.

He followed this with a double album *Electric Ladyland* which was more extravagant and self-indulgent. Among a galaxy of guest stars featured were Al Kooper, Jack Casady and Stevie Winwood. Although it featured some long experimental pieces, the album also captured some of **Hendrix's** finest work.

There were two versions of *Voodoo Chile*, one short, the other extended. In an edited form, this track would give **Hendrix**, after his death in 1970, his only No 1 hit. Also featured on the album was *All Along The Watchtower*, which climbed to No 5 in the autumn of 1968, and *The Burning Of The Midnight Lamp* which had reached No 18 in August 1967. Many other tracks like *Gypsy Eyes* and *Come On* typified his superb guitar work.

1969 saw **Hendrix's** downward turn gain momentum. He parted company with his manager, Chas Chandler, and with **The Experience**. His live performances became fewer, although two were of note - at Newport in July 1969, where he used Mitch Mitchell and Billy Cox (bs), and at Woodstock in August 1969. The latter was a legendary performance, with his version of *Star Spangled Banner* particularly memorable. At the end of 1969, he put together an all-black outfit, The Band Of Gypsies, in response to considerable political pressure, and this line-up recorded a live album at New York's Fillmore East on New Year's Eve 1969. However, **Hendrix** was clearly dissatisfied with this outfit, and walked out on them in the middle of their second gig at Madison Square Gardens in January 1970. He reverted to Mitchell and Cox when starting work on his final official release *Cry Of Love*.

Meanwhile, **Hendrix's** private life had become increasingly disoriented and his use of drugs more frequent. Since returning to New York, he had become subjected to increasing police harrassment. His last live appearance at the Isle of Wight Festival in 1970 is usually considered disappointing. Like **Joplin**, he had been unable to cope with the pressure of superstardom, and on September 18 1970 he was found dead in his London apartment. An open verdict was returned, but the cause of death, the inhalation of vomit due to barbiturate poisoning, was something of an indictment.

Hendrix talked through his guitar, although that is not to belittle his lyrics. He was arguably the finest guitarist of the psychedelic era. Tragically, much of his early material and many unofficial live recordings, which were not up to the standard of his authorised work, have flooded the market since his death. His authorised recordings are recommended. These were issued by Reprise in the US (apart from The Band of Gypsies' LP which was issued by Capitol).

Herbal Mixture

Personnel:	TONY McPHEE	gtr,vcls	
	PETER CRUICKSHANK	bs	
	MICK MEEKHAM	drms	

McPhee and Cruickshank are best known of course as members of Groundhogs. McPhee also recorded two albums with Jo-Ann Kelly:- *Me And The Devil* (Liberty LBS 8319O) 1968 and *I Asked For Water, She Gave Me Gasoline* (Liberty LBS 83252) 1969.

The **Herbal Mixture** are relevant to this book on account of a single they recorded for Columbia in the mid-60's,*Machines /Please Leave My Mind* (DB 8083) of which the 'A' side, a Manfred Mann song, is a superb piece of psychedelia. Prior to this they recorded *A Love That's Died/Tailor Made* (DB 8021).

The Herd

Personnel:	PETER FRAMPTON	gtr,vcls	A
	ANDY BROWN	keyb'ds,vcls	A
	ANDREW STEELE	drms	A
	GARY TAYLOR	bs,vcls	A
ALBUM:	PARADISE LOST (Fontana STL 5458) 1965		SC
	LOOKING THRU YOU (Fontana 67579) US only 1968		

Originally formed in 1965, this underground band were transformed into a pop-oriented outfit by songwriting duo Howard and Blaikley, who had earlier achieved success with The Honeycombs and Dave, Dee, Dozy, Beaky, Mick and Tich. Although not psychedelic, their music was packaged to fit the flower power era. Their first Fontana single, *I Can Fly/Diary Of A Narcissist* (TF819) failed to enter the charts, but orchestrated follow-up *From The Underworld/Sweet William* (TF856) reached No 6 in 1967, and the excellent *Paradise Lost/Come On Believe Me* (TP887), notable for its stripper music intro and finale and *I Don't Want Our Loving To Die/Love Fairy Tale* (TF925) reached Nos 15 and 5 respectively in 1968. The group's teen appeal was largely attributable to Peter Frampton, voted 'the face of 1968' in the music journals. However, when their next single, *Sunshine Cottage/Miss Jones* (TF975) failed, Frampton, appalled by some of the trappings of the music business, quit and the band disintegrated. Of course, he later re-emerged to form Humble Pie - an early attempt at a Supergroup - with Stevie Marriot, and later attained phenomenal success in the USA as a solo artist. Brown later joined the folk-rock group, Storyteller.

High Tide

Personnel:		TONY HILL	gtr,vcls,	A
		SIMON HOUSE	violin,organ,piano	A
		PETER PAVLI	bs	A
		ROGER HADDEN	drms	A
ALBUMS:	1(A)	SEA SHANTIES (Liberty LBS83264) 1969		SC
	1(A)	HIGH TIDE (Liberty LBS83294) 1970		R1

NB 1 reissued as Psycho 26 (1984) 2 reissued as Psycho 27 (1984)

High Tide, formed in 1969, were part of the wave of 'progessive underground' bands which grew up in Britain in the late 60's and perhaps worthy of a mention. Tony Hill had earlier played with **The Misunderstood**. Their albums, which were for the most part completely uncommercial, were characterised by elaborate, sometimes over-sophisticated guitar work. The band were more popular on the Continent than in Britain. The strongest tracks on the first album are arguably *Walking Down Their Outlook* and *Pushed, But Not Forgotten,* which has a beautiful mellowed vocal intro. The second

album was of a similar mould and comprising just three tracks, the 14 minute *Saneonymous* which accounts for the whole of side 2, the 8 minute *Blankman Cries Again* and *The Joke* which lasts for over 9 minutes. All three are extended instrumental compositions with occasional vocal interludes. Despite their undoubted ability as musicians, **High Tide**'s music lacked sufficient interest to attain wide recognition.

As **High Tide's** albums had not sold well when originally issued, they had become quite difficult to obtain prior to their recent reissue by Psycho Records.

Simon House later played with **Hawkwind** and David Bowie. He also played with members of **The Third Ear Band** on the soundtrack to Roman Polanski's *Macbeth.*

Ice

Personnel:	GLYN JAMES	vcls
	STEVE TURNER	gtr
	GRANT SERPELL	drms
	LYNTON NAIFF	organ
	JOHN CARTER	bs

Ice issued two 45's - *Anniversary (Of Love)* (Decca F12680)1967, notable for its strong organ sound, and *Ice Man* (Decca F 12749)1968, which had a fine guitar run and varied moods, but despite Decca's promotional efforts they failed to make much impact.

Idle Race

Personnel:		JEFF LYNNE	gtr,vcls	A
		DAVE PRITCHARD	gtr	AB
		GREG MASTERS	bs	AB
		ROGER SPENCER	drms	AB
		DAVE WALKER		B
		MIKE HOPKINS		B
ALBUMS:	1(A)	THE BIRTHDAY PARTY (Liberty LBS 83132) 1968		
	2(A)	IDLE RACE (Liberty LBS 83221) 1969		SC
	3(B)	TIME IS (Regal Zonophone SLRZ1017) 1971		R1

This underground quasi-psychedelic band evolved from a local Birmingham group, The Nightriders. Despite a series of fine singles, of which *Imposters Of Life's Magazine/Sitting In My Tree* (LBF 15026) and *The Skeleton And The Roundabout/Knocking Nails Into My House* (LBF15054), were the most memorable, they failed to achieve commercial success. Lynne left to join **The Move** in 1970, having previously refused to join them in 1969. Although the group did produce one further album. Mike Hopkins came in from The Diplomats, as a replacement, along with Roy Cullom, who was soon replaced by Dave Walker. The band soon fell apart. Of course, Lynne later achieved far greater fame with The Electric Light Orchestra, and to cash in on this,*The Birthday Party* was re-issued in 1976. United Artists also issued a compilation album *On With The Show* on Sunset. Later in 1986, See For Miles issued an eighteen track compilation *Light At The End Of The Road* (SEE 60), including several previously unavailable on LP, which is recommended.

The Incredible String Band

Personnel:			
	MIKE HERON	vcls,gtr,various	ABCD
	ROBIN WILLIAMSON	vcls,gtr,various	ABCD
	CLIVE PALMER	vcls,gtr,banjo	A
	LICORICE McKENZIE	vln,keyb'ds	BCD
	ROSE SIMPSON	bs,perc	C
	MALCOLM LE MAISTRE	vcls	D

ALBUMS: (up to 1972)

1(A) THE INCREDIBLE STRING BAND (Elektra EKS7322) 1966
2(B) THE 5,000 SPIRITS OF THE LAYERS OF THE ONION (Elektra EKS74010) 1967
3(C) THE HANGMAN'S BEAUTIFUL DAUGHTER (Elektra EKS74021) 1968
4(C) WEE TAM AND THE BIG HUGE (Elektra EKS74036/7) 1968
5(C) CHANGING HORSES (Elektra EKS74057) 1969
6(C) I LOOKED UP (Elektra EKS74061) 1970
7(D) BE GLAD FOR THE SONG HAS NO ENDING (ISLAND ILPS9140) 1970
8(D) U (Elektra EKS 7E 2003) 1970
9(-) RELICS OF THE INCREDIBLE STRING BAND (Elektra EKS 74065) 1971
10(D) LIQUID ACROBAT AS REGARDS THE AIR (ISLAND ILPS9172) 1971

NB 4 was also issued as two single LPs and almost all of the above were reissued during the 70's.

Formed by Clive Palmer and Robin Williamson, **The Incredible String Band** started out as a three-man jug band based in the Edinburgh area after Mike Heron was added to the line-up. However, Palmer left after the release of their debut album, which made some impact in folk music circles.

Their second album, *The 5,000 Spirits Or The Layers Of The Onion* established them among Underground circles. They combined a brand of often complex psychedelic folk music using a wide range of exotic instruments, such as gimbris, assorted guitars, tamboura reeds and whistles, with suitably mystical lyrics, and made an enormous impact among London's Underground in 1967. With their highly original sound they were clearly something special, and quickly became the mouthpiece and inspiration of the arty section of Britain's hippy movement. They also appeared at the US Newport Folk Festival in the same year. The finest material on their classic second album which peaked at No 26 - *Painting Box, Little Cloud* and *The Hedgehog Song* - was all written by Heron, although Williamson contributed some good material too, notably *The Mad Hatters Song* and *First Girl I Loved*. Lyrically, their songs contained much of the nihilism and surrealism which characterised the work of Arthur Lee's American folk rock outfit, **Love**. Musically, the band was very different.

Their follow-up, *The Hangman's Beautiful Daughter* was highly acclaimed, and not just among the underground. It became their biggest selling album reaching No 5, and contained some extraordinarily varied and unique folk material, notably Williamson's excellent *Koeeoaddi There, The Minotaur's Song* and an attractive little ditty entitled *The Water Song*. Two of Heron's contributions were noteworthy too, the quizzical *Swift As The Wind* and the highly ambitious, extended *Very Cellular Song*, which was in effect, an amalgam of many shorter compositions. However, despite their wide acclaim, the disjointed nature of much of their material annoyed many folk and rock fans.

Their double album *Wee Tam And The Big Huge* was inevitably more patchy, as are most double LP's, but it still contained some excellent songs. The band were supplemented by two girl-friends, Licorice McKenzie (vln) and Rose Simpson (bs), and continued to experiment in their use of obscure instruments. The pick of the material was Williamson's extended compositions - his nine minute *Ducks On A Pond* and six and a half minute *Job's Tears*. Another of his compositions, *The Half Remarkable Question* appealed to the (pseudo)-intellectuals of the era with its open-ended lyrics.

'There's something forgotten
I want you to know
The freckles of rain are
telling me so.
O it's the old forgotten question
What is it that we are part of?
What is it that we are?'
(from *The Half Remarkable Question*)

Also noteworthy were Heron's *You Get Brighter* and *Log Cabin In The Sky*.

The three aforementioned albums captured the band at their finest, and are recommended as interesting listening. Their subsequent material was inferior. As the drug culture to which they owed their inspiration and following declined, so did **The String Band's** creativity. However, their 1969 release *Changing Horses* has its moments, primarily on Williamson's sixteen minute composition *Creation*. Rose and Licorice sang on this (and most of the other tracks), and Ivan Pawle of **Dr Strangely Strange** guested on organ and piano. Indeed, only on *Creation* did **The String Band** recapture the mysticism evident on their earlier albums.

For their next album *U*, released in 1970, a dancer and vocalist, Malcolm le Maistre, was added to their line-up. But this and their subsequent releases were disappointing. Nonetheless, throughout the early 70's they remained a popular live attraction.

Gradually, however, Heron and Williamson's musical ambitions were growing apart, and this was reflected in their two solo albums, Heron's *Smiling Men With Bad Reputations* (Island) 1971 and Williamson's *Myrrh* (Help) 1972. The early 70's also saw the band discard their folk influences for a more rock-oriented format.

They soldiered on until 1974, but only as a pale imitation of their former selves. The inevitable split occured and Williamson quit England for Los Angeles, whilst Heron flirted with Scientology before forming the highly promising theatrical rock outfit Mick Heron's Reputation in 1975. Sadly, they failed to break through commercially, and disbanded after one LP. With Le Maistre and Gilston (drms) he then formed Heron which also met a similar fate after just one album, *Diamond Of Dreams*.

John's Children

Personnel:			
	ANDY ELLISON	vcls	AB
	JOHN HEWLETT	gtr,bs	AB
	MARC BOLAN	gtr.vcls	A
	CHRIS TOWNSON	drms	AB

ALBUM: 1(B) ORGASM (White Whale 7128) US only 1967 R2

NB Reissued with extra tracks as Cherry Red B RED 31 (1982).

Simon Napier-Bell, who had earlier managed **The Yardbirds** marketed this group to cash in on the flower power era. Indeed their publicity and personnel were more interesting than their music. They had started playing in Surrey in 1964, and were earlier known as The Few and The Silence. Under the latter name they got a residency at the Bluesette, a seedy coffee bar in Leatherhead. Eventually the group were renamed **John's Children** by Napier-Bell after he saw them playing at a swimming pool dance at Hewlett's invitation.

They recorded two singles, *The Love I'd Thought I'd Found/Strange Affair* (Columbia DB 8030) and *Just What You Want - Just What You'll Get/But She's Mine* (Columbia DB 8124), with original guitarist McLelland (who was then sacked and replaced by Bolan in 1967) and a live album *Orgasm* which EMI would not issue in England. Their first single

was titled *Smashed Blocked* in the States, where White Whale engineered it as a minor hit. In fact, of the group only Andy Ellison played on it, the backing track, which had been purchased by Napier-Bell, contained LA session musicians.

The aforementioned are all very rare collectors' items - but musically eminently forgettable. Much of the music on the album is drowned by screaming girls. When EMI refused to issue another album track, *Not The Sort Of Girl* as a third single, the group transferred to Track. The album has since been reissued by Cherry Red and includes studio versions of the groups first two singles. With Bolan now included, the band's best single *Desdemona/I Remember Thomas a Becket* (Track 604.003) was issued in 1967. It attracted considerable airplay, but some stations banned it because of the line *Lift up your Skirt and Speak*. The song was later recorded by Marsha Hunt. The group were featured in the Fourteen Hour Technicolour Dream Festival the same year, but Bolan eventually left after a disagreement about the follow-up single. Eventually, *Come And Play With Me In The Garden/Sarah Crazy Child* (604.005) which received some airplay on Radio London, was issued. This was actually a remix of the B side to *Desdemona* with different lyrics. The single was marketed with a poster of the group nude, their modestly protected by flowers. However neither this nor final single *Go Go Girl/ Jagged Time Lapse* (Track 604.010) brought chart success and the group quit.

Ellison went on to record several solo singles and ended up playing with Radio Stars in the late 70's. Bolan became a Superstar with T-Rex before his tragic death in a car accident in September 1977, and Townson joined a popular London club band, Jooks.

Julian's Treatment

ALBUM: A TIME BEFORE THIS dbl. (Youngblood) 1970 R2

This rare, concept album of some repute was written and directed by and included Julian Savarin, who later made another album *Waiters On The Dance* on Birth Records.

Kaleidoscope

Personnel:			
	PETER DALTRY	keybds	A
	EDDIE PUMER	gtr	A
	DANNY BRIDGMAN	flute	A
	STEVE CLARK	bs	A

ALBUMS:			
	1(A)	TANGERINE DREAM (Fontana TL54489) 1967	R3
	2(A)	FAINTLY BLOWING (Fontana STL 5491) 1969	R3

NB 1 & 2 reissued on 5 hours back TOCK 005 and 006 (1987).

One of the most interesting UK psychedelic groups, **Kaleidoscope** should not be confused with their equally innovative American counterparts. They set out playing r' n b' around the Acton area in West London in the mid-60's and were originally known as The Sidekicks and then The Key. After they were offered a contract by Fontana, they changed their name again to **Kaleidoscope** and as their confidence grew their early r'n'b was replaced by more psychedelic material. Later, Radio 1 DJ David Symonds became their manager.

They appeared regularly on Top Gear and their debut single *Flight From Ayisha/ Holidaymaker* (Fontana TF863), enjoyed considerable airplay. Also of interest were their next two singles, *A Dream For Julia/Please Excuse My Face* (Fontana TF 895) and *Jenny Artichoke/Just How Much You Are* (Fontana TF964). Both their albums were excellent. They are now very sought after by collectors. The first is a varied collection of lightweight psychedelic rock with whimsical lyrics often delivered in that breathless style that characterised the UK genre. The second has a slightly more 'progressive' feel and contained psychedelic gems like *Music* with its liberal use of phasing and electronic sound effects, and *Snapdragon*, along with acoustic numbers like *Poems* and *I'll Kiss You Once*. Many of the songs had a story line or moral, none more so than *A Story From Tom Blitz*, the fictional story of an unfortunate traveller who tries to chat up a pretty female on a train journey in the USA. The girl slips him a potent liquid which gets him drunk and he ends up in the County Jail with a sentence of six months hard labour. Whilst in the jail he pals up with an old cowboy, for whom he is caught trying to steal a horse and duly receives an extended sentence! Regrettably, the group failed to achieve commercial success.

They vanished from the scene after two further singles, *Do It Again For Jeffrey/Poem* (Fontana TF1002) and *Balloon/If You So Wish* (Fontana TF1048). All five of their singles are now rare and sought after by collectors. The band later became Fairfield Parlour, who made one album *From Home To Home* (Vertigo 6360.001) in 1970 and a well known single *Bordeaux Rose*.

The Ace Kefford Stand

This band was set up by Chris Ace Kefford after his departure from **The Move**. Their only recording was an inferior cover version of **The Yardbird's** *For Your Love* backed by *Gravy Bobby Jam* (Atlantic 584.260) in 1969.

The Koobas

ALBUM: THE KOOBAS (Columbia SCX 6271) 1969

NB Reissued by Bam-Caruso as *Barricades* (KIRI 047) 1986 R4

Most of their music pre-dates this book. They were formed in Liverpool during the latter part of the Merseybeat boom and were managed by Brian Epstein. Despite appearing in *Ferry Across The Mersey* and touring with The Beatles in 1965, none of their numerous singles for Columbia and Pye reached the charts. However, readers of this book may be interested in their quasi-psychedelic version of *The First Cut Is The Deepest* (Columbia DB 8419). They also recorded an album, which was very rare and soughtafter, prior to its reissue. It features some fine lead guitar work.

Leafhound

ALBUM: GROWERS OF MUSHROOMS (Decca SKLR 5094) 1970 R3

A very rare progressive rock release.

The Magic Lanterns

Signed in 1966 for CBS their debut single was *Excuse Me Baby/Greedy Girl* (CBS 202.094). In 1967 they experimented with psychedelia issuing *Auntie Greselda/Time Will Tell (If I'm A Loser)* (CBS 202.637). Well, in commercial terms, they clearly were disappearing after just one further effort - a version of *We'll Meet Again* on CBS 2750.

Magic Mixture

Personnel:	JIM THOMAS	gtr,vcls	A
	JACK COLLINS	drms	A
	STAN CURTIS	organ	A
	MELVYN HACKER	bs	A

ALBUM: 1(A) THIS IS (Saga FID2125) 1968 R3

NB Reissued on Bat 4215 in Germany (1987)

The above is a psychedelic classic of some repute, full of swirling guitar work and a heavy organ sound. It's now very rare and is worth investigation.

Jim Thomas later did session work.

Man

Personnel:	MICKY JONES	ld gtr,vcls	ABC
	CLIVE JOHN	kybds,vcls	AB
	ROGER LEONARD	gtr,vcls	ABC
	JEFF JONES	drms,prcsn	AB
	RAY WILLIAMS	drms,vcls	A
	MARTIN ACE	bs,gtr,vcls	BC
	TERRY WILLIAMS	drms,vcls	BC

ALBUMS: (up to 1972)
1(A) REVELATION (Pye 18275) 1968
2(A) TWO OUNCES OF PLASTIC WITH A HOLE IN THE MIDDLE (Dawn 3003) 1969
3(B) MAN (Liberty 83464) 1970
4(B) DO YOU LIKE IT HERE NOW? ARE YOU SETTLING IN? (UA29236) 1971
5(C) LIVE AT THE PADGETT ROOMS PENARTH (UA USP100) 1972

Included here because they were one of the 'progressive' groups to develop out of the psychedelic era, **Man** evolved from a Swansea outfit, The Bystanders, with whom all but Leonard (previously with The Dream) had been involved. Despite their Welsh origins, like many other groups of their ilk, they based themselves on the Continent in the late 60s. During this period they enjoyed only a very small following in England.

The music on their first two LPs was strongly influenced by their connections with US West Coast Group, **Quicksilver Messenger Service**. The group are pictured largely nude on the cover of their debut album, which caused something of a stir at the time. A single from this album *Sudden Life/Love* (Pye 7N17684) attracted considerable airplay, which won the band wider attention but did not enter the charts. It's now rare. The single, nearly five minutes long, with its driving guitar and organ, and recorded screams superimposed upon sound effects, was a little special at the time. Another track off their debut album, *Prelude/The Storm*, was a beautiful, flowing instrumental, complete with seagull sounds. The prominent organ sound of another cut *Empty Room*, gave them a **Doors**-like sound, whilst *Love* captured them in a laid-back mood. Also of note was the *The Future Hides Its Face*.

Gradually **Man** consolidated their following in the UK and their fifth 'live' album entered the lower echelons of the UK album charts. Of course, the 70s saw the band eventually breakthrough, and release a number of bestselling albums such as *Rhinos, Winos and Lunatics* and *Slow Motion*. In 1983 they reformed for the 25th anniversary of the Marquee Club and stayed together long enough to release a live Marquee set *Friday The 13th* (Picasso).

Mandrake Paddlesteamer

Personnel: MARC BRIERLEY
BRIAN MARTIN
PAUL RIBB
JOHN WHITEHEAD
PAUL WHITEHEAD

Their sole recording, *Strange Walking Man/Steam* (Parlophone R5780), is predominantly instrumental and clearly of the psychedelic era.

Mighty Baby

Personnel:	ALAN KING	vcls,gtr	ABC
	REG KING	vcls	AB
	IAN WHITEMAN	woodwind	BC
	MARTIN STONE	gtr	C
	MIKE EVANS	bs	ABC
	PETE WATSON	gtr	A
	ROGER POWELL	drms	ABC

ALBUMS: 1(C) MIGHTY BABY (Head HDLS 6002) 1969 R1
2(C) A JUG OF LOVE (Blue Horizon 2931 001) 1971 R2

NB 1 reissued as *Egyptian Tomb* (Psycho 31) 1984

This superb late 60's underground band were formed from the remnants of pop/soul band The Action, who were a popular mod/soul band around the London club circuit and issued five singles on Parlophone, including *Land of A Thousand Dances* (Parlophone R 5354) and *Shadows and Reflections* (Parlophone R 5610) between 1965-67.

Both **Mighty Baby** albums are now rare. Whilst neither are psychedelic rock albums in themselves, the first, in particular, has a definate psychedelic influence. **Mighty Baby** had their own distinctive and imaginative sound. Their music was often a sophisticated interplay between the twin guitars of King and Stone and the woodwind accompaniment of Whiteman. Its influences were wide-ranging from jazz (*Egyptian Tomb*) through to country rock (*I'm From The Country*). Their most significant track for this book, however, was *Some Way From The Sun,* which is notable for an hypnotic guitar intro.

Alan King later played in Ace, whilst Martin Stone later fronted Chilly Willy and Red Hot Peppers.

The Misunderstood

Personnel:	GLENN CAMPBELL	steel gtr	AB
	TONY HILL	gtr	A
	GREG TREADWAY	gtr	A
	RICK BROWN	vcls	A
	STEVE WHITING	bs	A
	RICK MOE	drms	A
	STEVE HOARD	vcls	B
	DAVY O'LIST	gtr	B
	GUY EVANS	drms	B
	NIC POTTER	bs	B
	CHRIS MERCER	sax	B
	NEIL HUBBARD	gtr	B

ALBUM: 1(A) BEFORE THE DREAM FADED (Cherry Red B RED 32) 1982

Something of an anarchronism, in that they originated from California but recorded in London, **The Misunderstood** have two claims to fame: they were managed for a while by John Peel and recorded two of the best singles of the psychedelic era:- *I Can Take You To The Sun/Who Do You Love?* (Fontana TF777) and *Children Of The Sun/I Unseen* (Fontana TF998). Both contain some excellent psychedelic guitar riffs and are sought after by collectors. The group started out in Riverside, California when Treadway, Moe and Phelps (ld gtr) formed their own surfing group, The Blue Notes, changing their name to **The Misunderstood** in 1965 by which time Brown and Whiting had been added to their line-up. Then, having recruited Campbell from another surfing band, The Goldstones, as a replacement for Phelps, who left the band, they had cut two blues tracks Jimmy Reed's *You Don't Have To Go* and Howlin' Wolf's *Who's Been Talkin* as a single. These can now be heard on *Before The Dream Faded*, Cherry Red's 1982 release of the group's earlier material. After seeing them play a gig at the opening of a shopping centre in Riverside, John Peel (then known as Ravenscroft) realised their potential and acted as their manager. The band soon developed a mind-blowing stage act. Treadway was soon called home to be drafted and was replaced by Tony Hill, but when Moe, too, was drafted the band began to fall apart.

However, the six songs they recorded here in England (now contained on side 1 of *Before The Dream Faded*) captured the band at their creative zenith. Musically they predated **Pink Floyd** by several months and had the whole band not been eventually deported back to the States, they could well have attained similar status.

Campbell reformed the band in 1969 with an entirely different line-up which recorded two Rhythm and Blues influenced singles, *You're Tuff Enough/Little Red Rooster* (Fontana TF1028) and *Never Had A Girl Like You Before/Golden Glass* (Fontana TF1041). These were not as good as the first two singles although they do now fetch similar prices. When they collapsed Campbell, with other members of this group formed Juicy Lucy who reached No 14 in the UK charts in March 1970 with Bo Diddley's *Who Do You Love?* Tony Hill later joined **High Tide**.

However, the indications of a psychedelic revival in 1981 saw Cherry Red records reissue an EP of the band's finest songs and Rick Brown and Glenn Campbell form an Eastern-influenced hard rock outfit called The Influence.

The Move

Personnel:				
	CARL WAYNE	vcls		AB
	ROY WOOD	gtr,vcls		ABCD
	TREVOR BURTON	gtr,vcls		A
	ACE KEFFORD	bs		A
	BEV BEVAN	drms		ABCD
	RICK PRICE	bs,gtr,vcl		BC
	JEFF LYNNE	gtr,vcls,keyb'ds,bs		ABCD

ALBUMS: (up to 1972)			
	1(A)	THE MOVE (Regal Zonophone SLRZ 1002) 1967	SC
	2(B)	SHAZAM (Regal Zonophone SLRZ 1012) 1970	
	3(C)	LOOKING ON (Fly 1) 1971	
	4(D)	MESSAGE FROM THE COUNTRY (Harvest SHSP 4013) 1972	

NB: 2 released by A & M in the US, 3 and 4 by Capitol.

Originating from the Birmingham area, **The Move** were signed up by manager Tony Secunda who took them to the Marquee Club late in 1966, where they soon attracted attention. They released a string of pop singles (UK chart placings shown in brackets), which also captured the psychedelia of the London underground - *Night of Fear (2)* (DM109) and *I Can Hear The Grass Grow (5)* (DM117) for Deram. *Flowers In The Rain (2)* (Regal Zonophone RZ3001), which was publicised with a postcard of the then premier, Harold Wilson, naked in his bath - as a result of his successful legal action, all royalties from the record were donated to charity. This was also the first single to be played on Radio 1. Their next release, *Fire Brigade* (RZ3005) reached No 3 and *Blackberry Way* (RZ3015) reached No 1 after *Wild Tiger Woman* (RZ3012) had failed to chart.

The group's personnel was unstable - Kefford left in 1968 to form the **Ace Kefford Stand** and Wayne followed in 1970 to pursue a career as a cabaret artist and TV personality, having, prior to this, forced the band into cabaret work in Northern England. The group, who now included Jeff Lynne, from **The Idle Race**, changed their musical style towards rock'n'roll, and their last single, *California Man* reached No 7 in the UK in 1972. In **The Move's** final days, Lynne and Wood were already planning a new project which would merge rock and classical music. This was The Electric Light Orchestra, launched in 1971, which ultimately replaced **The Move**. However in 1972 Wood left ELO to form Wizzard. There are numerous 'Best of' compilations and repackages of the band's material.

The Nice

Personnel:			
	KEITH EMERSON	vcls,kybds	ABC
	BRIAN DAVIDSON	drms	ABC
	LEE JACKSON	bs,gtr,vcls	ABC
	DAVY O'LIST	gtrs	A
	GORDON LONGSTAFF	gtr	B

ALBUMS: (up to 1972)		
	1(A)	THOUGHTS OF EMERLIST DAVJACK (Immediate IMSP016) 1967
	2(B)	ARS LONGA VITA BREVIS (Immediate IMSP 020) 1968
	3(C)	NICE (Immediate IMSP 026) 1969
	4(C)	FIVE BRIDGES SUITE (Charisma CAS 1014) 1970
	5(C)	ELERGY (Charisma 1030) 1971

NB 4 and 5 released as Mercury SR61295 and SR61324 in the US.

Emerson and Jackson had played with Gary Farr and The T. Bones and Emerson had also been in the short-lived VIP's prior to the above quartet establishing themselves as P.P. Arnold's backing group in 1967. **The Nice** would play their own set prior to her own show in which they would back her. They went down so well that Immediate offered them a recording contract in October 1967.

They became very much a part of the psychedelic era in their appearance and dress and were popular among British underground fans in the late 60's. Musically, they were dominated by Emerson's virtuoso keyboard playing and concentrated on re-vamped classics. Their debut album was well- received including lengthy renderings of *Rondo* and *War And Peace*. O'List departed after this and was replaced for a while by Longstaff the following year. After his departure the band became more centred around Emerson and his highly theatrical keyboard playing. Their second album is certainly worth investigation and included Emerson's interpretation of Leonard Bernstein's *America* from *West Side Story,* which also reached No 21 in the UK when issued as a seven-minute single (Immediate IM068) in the summer of 1968. Side 2 of the third album was recorded live at the Fillmore East, New York and included renderings of *Rondo '69* and Dylan's *She Belongs To Me!*. Overall, the album had its moments but at times was frankly tedious. Their fourth album was their most ambitious to date. By this time Immediate had folded and the band had switched to Charisma. However, by the time of their final album Jackson and Davidson were beginning to resent Emerson's almost total dominance of the group and the band broke up amid considerable ill-feeling. The album is not really worth purchasing as two of the four tracks are merely new arrangements of earlier compositions, *America* and *Hang On To A Dream.*

Often controversial (they were banned from London's Albert Hall in June 1968 after setting fire to the stars and stripes during a rendition of *America*, which Bernstein prevented them from issuing in the US), **The Nice's** music was unique. Despite their popularity, it was detested by some.

Emerson, of course, went on to achieve greater fame with Emerson, Lake and Palmer. O'List re-emerged in the 70's in Jet. Both Jackson and Davidson, however, were relatively unsuccessful in their attempts to launch their own bands, Jackson Heights and Every Which Way.

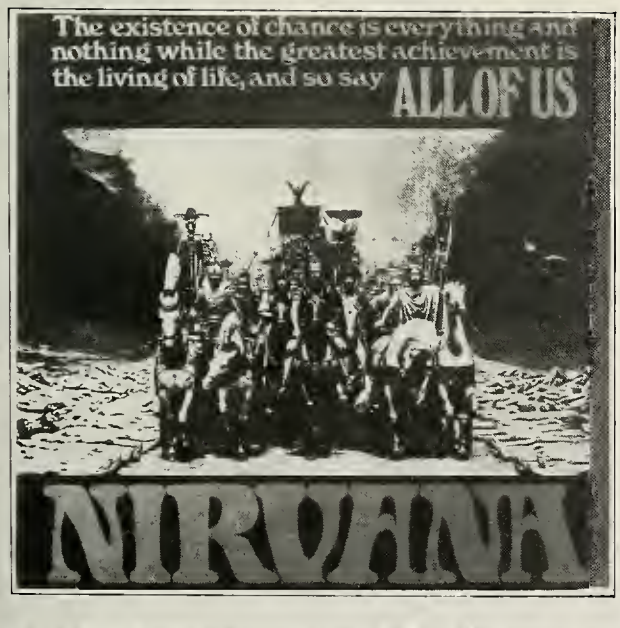
Numerous posthumous releases of **Nice** material have appeared, so readers who want to should experience little difficulty in tracking down their recordings.

Nirvana

Personnel:	PATRICK CAMPBELL-LYONS	
	ALEX SPYROPOULOS	
ALBUMS:	THE STORY OF SIMON SIMOPATH (Island ILPS9059) 1967	SC
	ALL OF US (Island ILPS9087) 1967	SC
	DEDICATED TO MARKOS III (Pye 28132) 1970	R1
	LOCAL ANAESTHETIC (Vertigo 6360 031) 1971	
	SONGS OF LOVE AND PRAISE (Philips 6308 089) 1972	R1

In view of the commercial appeal of much of this multi-instrumental duo's music, it is surprising they did not achieve greater recognition.

Their debut album *The Story Of Simon Simopath,* a science-fiction pantomime, was an early attempt at a rock concept album. It contained some finely constructed pop songs, including the harmonious *Pentecost Hotel* (later issued as a single), *We Can Help You* (issued as a single by the Alan Bown Set), and the catchy *Satellite Jockey*.



But follow-up *All Of Us* was an even more poignant collection of often dreamy pop songs. Two tracks, the sad but beautiful *Tiny Goddess* (Island), which was issued as the group's first single, and *Rainbow Chaser* (Island WIP 6029), one of the early examples of phasing which actually climed to No 34 in the Spring of 1968, were outstanding. Also of note were the heavily orchestrated *Melanie Blue, All Of Us* and *Girl In The Park*, which was also issued unsuccessfully as a single.

The group increasingly became a vehicle for Campbell-Lyon's musical journeys, with Spyropoulos eventually opting out. The later albums displayed only snatches of the group's earlier brilliance. The best of these was *Songs of Love and Praise,* which contained different recordings of *Rainbow Chaser* and *Pentecost Hotel*, along with some fine new material, notably *Please Believe Me, I Need Your Love Tonight* and *Stadium*, which were all written by Campbell- Lyons. On this and all **Nirvana** albums, he was assisted by a flexible group of close friends. Campbell-Lyons later made a solo album *Me and My Friend* (Sovereign) 1973.

The Open Mind

Personnel:		TERRY MARTIN	gtr,vcls	A
		MIKE 'BRAN' BRANACCIO	gtr,vcls	A
		TIMOTHY DU FEU	bs	A
		PHIL FOX	drms	A
ALBUM:	1(A)	THE OPEN MIND (Phillips SBL 7893) 1969		R4
	NB	Reissued on Antar 2 (1986)		

We should be grateful to Antar for reissuing one of the finest examples of UK psychedelia with the addition of their superb rare single *Magic Portion/Cast A Spell* (Phillips BF 1805) 1969. There is hardly a bad track on this excellent album.

Orange Bicycle

Personnel:		R.J. SCALES	vcls	A
		WILSON MALONE	keyb'ds,vcls	A
		BERNIE LEE	gtr	A
		JOHN BACHINI	bs	A
		KEVIN CURRY	drms	A
ALBUM:	1(A)	THE ORANGE BICYCLE (Parlophone) 1970		

This rather lightweight vocal harmony outfit started out playing quasi-psychedelic music in 1967. They had a No 1 in France with debut single *Hyacinth Threads*, although that and their future singles *Competition, Early Pearl Morning, Jenskadajka* and a cover of The Stones' *Sing This Song Altogether* did not happen at home. In 1968 they issued three singles and a cover of The Beatles' *Last Cloud Home/Carry That Weight* for Parlophone.

Their album was produced by John Peel and was largely comprised of cover versions of Elton John-Bernie Taupin material such as *Take Me To The Pilot* which was their last single. It also included Dylan's *Tonight I'll Be Staying Here With You* and Denny Laine's *Say You Don't Mind.*

Pink Floyd

Personnel:	SYD BARRETT	gtr,vcls	A
	ROGER WATERS	bs,vcls	AB
	RICK WRIGHT	kybds	AB
	NICK MASON	drms	AB
	DAVE GILMOUR	gtr.vcls	B

ALBUMS:	1(A)	THE PIPER AT THE GATES OF DAWN	
(up to		(Columbia SCX 6157) Mono	SC
1972)	2(B)	A SAUCERFUL OF SECRETS	
		(Columbia SCX 6258) 1968 Mono	SC
	3(B)	MORE (Columbia SCX 6346) 1969 Mono	SC
	4(B)	UMMAGUMMA (Harvest SHDW 1/2) 1969	
	5(B)	ATOM HEART MOTHER (Harvest SHVL 781) 1970	
	6(B)	MEDDLE (Harvest SHVL 795) 1971	
	7(B)	OBSCURED BY CLOUDS (Harvest SHSP 4020) 1972	
	8(-)	RELICS (Starline SRS 5071) 1971	

Pink Floyd were unquestionably London's premier psychedelic band, and one of the very few to survive the late 60's and adapt their music and image to achieve phenomenal success throughout the 70's and 80's.

Barrett, Waters and Wright were old school pals from Cambridge, and Walters, Mason and Wright formed a group called Sigma, which later became The T-Set and finally The Abdabs. This band also included Clive Metcalf (bs) and two vocalists, Keith Noble and Juliette Gale - the latter later married Wright. The Abdabs were a rhythm and blues group, but when Barrett joined he named the group after a record he possessed by blues singers Pink Anderson and Floyd Council. The name was later abbreviated to **Pink Floyd**.

They won a residency at the Marquee Club and Barrett soon established himself as the group's leader. 1966 saw them do two gigs at the Roundhouse, accompanied by San Francisco-style light shows and on the 23rd December 1966 they played their first gig at the legendary UFO Club, where they soon secured a residency. This guaranteed their position at the pinnacle of London's underground scene.

Their first single, *Arnold Layne* (Columbia DB 8156), the story of a young pervert who stole ladies' underwear from washing lines, was rather special. Despite being banned by the BBC, it was the first truely psychedelic underground single to reach the Top 30, climbing to No 20 in March 1967. The follow-up, *See Emily Play*, (Columbia DB 8214) was a No 6 in the summer of 1967, and established the band as a household name. Meanwhile, they had been the star attraction at the Fourteen Hour Technicolour Dream.

Their sensational debut album, *Piper At The Gates Of Dawn*, was dominated by Barrett's compositions. It is regarded as one of the finest examples of psychedelic space rock and established **Pink Floyd** as the most imaginative of Britain's psychedelic bands. Two tracks, *Interstellar Overdrive* and *Astonomy Domine*, both attempted to create a musical simulation of space travel, and were particularly significant as they pointed the direction in which the band's music would develop without Barrett. Many of Barrett's other compositions, like *Matilda Mother, The Scarecrow, Bike* and *Flaming*, were much shorter and characterized by surrealistic nonsensical lyrics. Barrett was by now heavily into LSD, which had clearly provided much of the inspiration for his music, but unfortunately, he rapidly began to lose his sanity. By early 1968 he would often sit on the stage, staring blankly into space, and playing the occasional note. He became increasingly unreliable, and impossible to work with, eventually parting company with the group in April 1968, being replaced by David Gilmour. **Pink Floyd** never quite reached the same standards of inventiveness without Syd, who recorded two solo albums in 1970 - *The Madcap Laughs* and *Barrett*. These were reissued by Harvest in 1977 as a double set. Prior to his departure, the band released a third single - the complex *Apples and Oranges* (Columbia DB) which failed to make the charts and is now a collectors' item.

After Barrett's departure, Roger Waters established himself as the group's central figure. Their next album, *Saucerful Of Secrets*, was another excellent effort which saw the group develop their space rock style, and appearing to cope without Barrett. Almost every track was outstanding in its own right. Walters wrote the spacey *Let There Be More Light* and *Set The Controls For The Heart Of The Sun*, which both evoked a sense of mystery and mysticism, and the more light-hearted *Corporal Clegg*. The second side is dominated by the title track, written collectively by the group. It comprises essentially of three movements, characterized by discordant keyboards, sound effects and, for a large part, relentlessly beating drums, which eventually give way to an organ solo and later an orchestrated climax. Wright's contributions *Remember A Day* and *See-saw* are more relaxed, and consequently less intense. The finale is a Barrett composition *Jugband Blues*. This is in similar vein to his nonsensical contributions on their first LP. They are also featured on the score to Antonioni's film *Zabriskie Point*.

However, their fourth effort, *Ummagumma,* marked a downward trend. A double album, one record was composed of live recordings of their old classics, and the other record consisted of experiments by each member of the band. It was littered with tape effects and studio technology, and failed to capture the group at their best.

Ironically, one of their weaker albums, *Atom Heart Mother*, became the first to climb to the top of the UK album charts. Compared with the earlier work, this was devoid of ideas. But *Meddle* marked a relative upsurge. One side was occupied by the melodic *Echoes*, part of which was used in the film *Crystal Voyager*. While containing some of the grinding organ work and sound effects that had characterized tracks on some of their earlier albums, it was also full of powerful melodies and subtle electronic music. The remaining side was composed of shorter, more structured rock songs, notably the imposing opening instrumental *One Of Those Days*, the relaxed *San Tropez*, which captured the group in laid-back vocal style, and *Fearless*, memorable for its recording of the Anfield Kop.

1972 saw the release of *Obscured By Clouds*, the movie sound track from the Schroeder film *La Vallee*, which they recorded in France. The same year the band were filmed performing live at Pompeii.

As we leave **The Floyd** at the end of 1972, the phenomenally successful *Dark Side Of The Moon* and a further string of best selling albums were still to come. Certainly they had come a long way from those early crazy days of the UFO Club.

The Poets

Personnel:	GEORGE GALLAGHER	vcls
	HUME PATON	lead gtr,vcls
	TONY MYLES	rhythm gtr
	JOHN DAWSON	bs
	ALAN WEIR	drms

From Glasgow, **The Poets** were managed by Andrew Oldham after 1964 and their debut single *Now We're Thru* (Decca F 11995) reached No 31 in the UK charts. Some of their later recordings for Decca and Oldham's own Immediate label, such as *Wooden Spoon/ In Your Tower* (Decca F 12569) in February 1967 and *Baby Don't You Do It* (Immediate IM024), had a psychedelic taint to them but were nothing special.

The Pretty Things

Personnel:	DICK TAYLOR	gtr	ABC
	PHIL MAY	vcls,hrmca	ABCD
	BRIAN PENDLETON	rhythm gtr	AB
	JOHN STAX	bs,hrmca	AB
	VIV PRINCE	drms	A
	SKIP ALLAN	drms	BCD
	WALLY ALLEN	bs,vcls	CD
	JOHN ADLER (TWINK)	drms	C
	JOHN POVEY	perc,vcls	CD
	PETER TOLSON	gtr,vcls	D

ALBUMS:	1(A)	PRETTY THINGS (Fontana TL 5239) 1965	R1
(up to 1972)	2(A)	GET THE PICTURE (Fontana TL 5280) 1065	R2
	3(B)	EMOTIONS (Fontana TL 5425) 1967	R1
	4(C)	S.F. SORROW (Columbia SCX 6306) 1968	SC
	5(D)	PARACHUTE (Harvest SHVL 774) 1969	

The Pretty Things are best remembered as an R & B band which is what they set out as. Based in the Erith and Dartford area of Kent, **The Pretties** were considered even dirtier, scruffier and more outrageous than The Stones - so much so that they never achieved the public acceptance that would have made them as big as they should have been despite the success of their first three singles:- *Rosalyn/Big Base Man* (Fontana TF 469), *Don't Bring Me Down* (Fontana TF 503) and *Honey I Need* (Fontana TF 537) which reached Nos 41 (June 1964), 10 (October 1964) and 13 (February 1965) respectively in

the UK charts. None of their subsequent singles made the Top 20, although *Cry To Me* (Fontana TF 585), *Midnight To Six Man* (Fontana TF 647), *Come See Me* (Fontana TF 688) and *A House In The Country* (Fontana TF 722) were all minor UK hits.

As the first phase of **The Pretties** chequered career drew to a close, the wildest of the bunch - Viv Prince - was sacked by the band following an Australasian tour in 1965 after being thrown off a plane for being drunk and disorderly and setting fire to a stage during the tour!

The band is included in this book on account of two albums it cut in 1967 and 1968 respectively. The first of these, *Emotions*, was an unconvincing attempt to come to terms with the heady days of 1967. The album contained all original compositions, mainly credited to Taylor and May. *Children* is arguably the strongest track on the album, others like *Tripping* and *Growing In My Mind* were lyrically an attempt to come to terms with the changing times, although musically they lacked the imagination and creativity that characterized the better bands of this era. Stax and Pendleton quit the band soon after the album's release. Stax emigrated to Australia and Pendleton simply vanished. Taylor and May made drastic changes bringing in Wally Allen and John Povey from Berni Elliot and the Fenmen and drummer Twink (alias John Alder) from the Fairies (an earlier 60's R & B group). This new line-up recorded *S.F.Sorrow* which was based on a short story by Phil

S.F. SORROW

May and is generally acknowledged to be the first rock opera ever giving Peter Townsend the inspiration to write *Tommy*. *S.F.Sorrow* was certainly one of the best things **The Pretties** did - an innovative and imaginative account of the life of an imaginery character - 'S.F.Sorrow'. Musically it represented a significant advance for **The Pretties**. It also may have influenced other artists of that era - for example, one of its tracks *Private Sorrow* sounded similar to subsequent Jethro Tull compositions on *Aqualung*. Despite its influence, it was largely unheralded at the time and did not sell well.

Founder-member Dick Taylor left near the completion of *S.F.Sorrow* and joined Clearwater Productions as a house producer. Following the failure of *Parachute*, a hard rock album, which was also highly acclaimed by the critics but sold badly, the band folded. However, they were later reformed in the mid-70's by Skip Alan and manager Bill Shepherd and recorded three further albums *Freeway Madness* for Warner Bros. in 1973 and *Silk Torpedo* and *Savage Eye* for Led Zepplin's Swan Song label in 1974 and 1975.

Along with **The Yardbirds**, the band were enormously influential on many US mid-60's garage bands. They reformed in 1984 with a new line-up of May (vcls), Taylor (gtr), Joe Shaw (gtr), Dave Wintour (bs), John Clarke (drms) and Kevin Flanagan (sax).

The Pretty Things 1967-1971 (See For Miles CM 103) released in 1982 and again in 1986 is a collection of singles originally released for Columbia and Harvest during this period when the band advanced from R & B via art rock to a heavier sound. Two other recent issues are *Let Me Hear The Choir Sing* (Edsel ED 139) 1984 and *Live At The Heartbreak Hotel* (Big Beat WIKA 24) 1984.

Principal Edwards Magic Theatre

Personnel:	MONICA NETTLES	dancer and speaking vcl.	A
	DAVID JONES	writer,pcsn	A
	JOHN HILL	dancer	A
	GILLIAN HADLEY	choreographer and writer	A
	ROOT CARTWRIGHT	gtr,composer and arranger	A
	BINDY BOURQUIN	violin, recorder piano, organ	A
	EVA DARLOW	dancer	A
	LYN EDWARDS	pcsn	A
	JEREMY ENSOR	bs gtr	A
	VIVIENNE McAULIFFE	lead vcl	A
	MARTIN STELLMAN	writer and lead vcl	A

ALBUMS: (up to 1972)
1(A) SOUNDTRACK (Dandelion S63752) 1969
2( ) THE ASMOTO RUNNING BAND (Dandelion DAN 8002) 1971

Formed at Exeter University in the late 60's (their name was apparently inspired by the head of the university), **Principle Edwards Magic Theatre** were more a multi-media enterprise than a rock group, appearing with dancers and lightshows. John Peel signed them to his Dandelion label and helped produce their albums. They also appeared regularly on his Top Gear show. One of their main assets was lead vocalist, Vivienne McAuliffe, whose crystal clear voice helped make them a little special. Their music was innovative and imaginative with a strong folk influence and an air of mysticism. This is typified by *The Death Of Don Quixote* and *Third Sonnet to Sundry Notes of Music* on their second album. However, arguably their best track and certainly their most relevant to this book was *Pinky: A Mystery-Cycle*. It's a melodramatic number with a thudding drumbeat, haunting lyrics and frequent changes of tempo.

However, a loosely-knit outfit at the best of times, the group went their separate ways after one single *Ballad of the Big Girl Now and a Mere Boy/Lament for the Earth* (Dandelion 4405) and two further albums. The last one *Round One* was made for Deram (SML 1108) in 1974.

Procul Harum

Personnel:	GARY BROOKER	piano,bs	ABCD
	MATTHEW FISHER	keybds	AB
	DAVE KNIGHTS	bs	AB
	BOBBY HARRISON	drms	A
	RAY ROYER	gtr	A
	B.J. WILSON	drms	BCD
	ROBIN TROWER	gtr	BC
	CHRIS COPPING	keybds,bs	CD
	ALAN CARTWRIGHT	bs	D
	DAVE BALL	gtr	D

ALBUMS: (up to 1972)
1(B) PROCUL HARUM (Regal Zonophone LRZ 1001) 1967
2(B) SHINE ON BRIGHTLY (Regal Zonophone SLRZ 1004) 1969
3(B) A SALTY DOG (Regal Zonophone SLRZ 1009) 1969
4(C) HOME (Regal Zonophone SLRZ 1014) 1970
5(C) BROKEN BARRICADES (Chrysalis ILPS 9158) 1971
6(D) LIVE (Chrysalis CHR 1004) 1972

Evolving out of Southend-based band, The Paramounts, who cut six singles for Parlophone between 1963-66, including a version of the Coaster's *Poison Ivy*, **Procul Harum** exploded onto the music scene with their debut 45, *A Whiter Shade Of Pale/Lime Street Blues* (Deram DM126), which reached No 1 in the UK in May 1967 and No 5 in the US. It was undoubtedly one of the classic records of the era.

The original line-up was soon amended to bring in ex-Paramounts, Trower and Wilson. A follow-up single *Homburg*/(Regal Zonophone RZ3003) climbed to No 10 in the UK along with a debut album. Often surreal in their lyrics, the band became an important influence on subsequent art rock acts like **The Nice** and King Crimson.

Despite some excellent albums they became regarded in the UK as one-hit wonders, although *A Salty Dog* (Regal Zonophone RZ3019), another fine 45, provided them with a further UK hit, reaching No 44 in 1969.

In the USA they were far more successful - their first three albums reached Nos 47,24 and 32 respectively. After these albums Fisher quit to go into production and Knights went into management and production. The next two more patchy albums, (the second after they had signed a new deal for Chrysalis), were made as a quartet (line-up C) before Trower departed to form Jude and later The Robin Trower Band, and further replacements were brought in.

In November 1971 the band went to Canada to perform with the Edmonton Symphony Orchestra. The resulting live album was widely acclaimed (reaching No 5 in the US) and the group embarked on a massively successful US tour to capitalise on this.

They continued to produce high quality material until their dissolution in 1977 and much of their earlier material has been re-released. *A Whiter Shade Of Pale* was reissued in 1972 and again made the UK Top Ten.

The Purple Gang

Personnel:			
	PETER WALKER	vcls	A
	GEOFFREY BOWYER	piano washbd	A
	CHRISTOPHER JOE BEARD	gtr	A
	DEE JAY ROBINSON	mand'n	A
	TONY MOSS	bs	A

ALBUM: 1(A) THE PURPLE GANG STRIKES (Transatlantic 97006) 1967 SC

NB Reissued by Razer (RAZ.22) 1987

This group are best remembered for their single, *Granny Takes A Trip*. Its title resulted in the single being banned by the BBC, although it was, in fact, the story of an old lady going to Hollywood to break into movies. Despite its lack of airplay, it was a popular club record. After the failure of their follow-up single, *Kiss Me Goodnight Sally Green*, the group broke up.

Pussy

ALBUM: PUSSY PLAYS (Morgan Bluetown 5002) 197? R3

The above is a rare and acclaimed progressive psychedelic album.

Sands

This outfit recorded a brilliant 45 *Listen To The Sky Pts I and 2* (Reaction). Commencing with a **Nirvana**-like sound it develops into a psychedelic haze with an **Elevators**-like siren and concludes with an interpretation of Holst's *Mars* from *The Planets Suite*.

Siren

Personnel:			
	KEVIN COYNE	gtr,vcls	AB
	JOHN CHICHESTER	lead gtr.	A
	DAVE CLAGUE	bs	AB
	NICK CODWORTH	piano	AB
	TAT MEAGER	drms	AB
	COLIN WOOD	keybds,flte	AB
	MICK GRATTON	gtr	B

ALBUMS 1(A) SIREN (Dandelion D9104) 1967
2(B) STRANGE LOCOMOTION (Dandelion DAN8001) 1971

NB: 2 issued by Elektra in the US.

Formed in Bradford in the late 60's they moved to London and signed for John Peel's Dandelion label, for whom they also issued two singles, *The Stride* and *Mandy Lee* in 1969. Mick Gratton replaced Chichester on lead guitar for the second album, but soon afterwards the group disintegrated. Coyne made a further album for Dandelion, *Case History,* and later a series of albums for Virgin, which did not attract the attention they deserved. Many of Coyne's recordings were influenced by his experiences as a social therapist in a Preston psychiatric hospital and later, upon his move to London, as a social worker in Camden. Despite plugs by John Peel, neither **Siren** or Coyne's solo recordings sold well, although most are now sought after by record collectors.

Skip Bifferty

Personnel:			
	GRAHAM BELL	vcls	A
	MICKY GALLAGHER	keybds	A
	COLIN GIBSON	bs	A
	TOM JACKSON		A
	JON TURNBALL	gtr	A

ALBUM: 1(A) SKIP BIFFERTY (RCA SF7941) 1968

Another fine underground band, which appeared regularly on John Peel's Top Gear, **Skip Bifferty** were discovered by Manager Don Arden, who secured a contract with RCA after seeing one of their early gigs at the Marquee. Bell and Gallagher had previously played with Chosen Few.

They released a number of singles of which the hard rocker *On Love/Cover Girl* (RCA 1621) was the first and the best. The 'A' side contained a very catchy guitar riff. The follow-up *Happy Land/Reason To Live* (RCA 1648) was more flower power orientated. Despite a degree of airplay neither entered the charts. Their final single, *Man In Black/ Mister Moneyman* (RCA 1729), was taken from the album which featured other fine tracks notably *Guru*, unusual for its sole drum backing, the psychedelic *Time Track, Inside The Secret*, and *Clearway 51*.

Unfortunately, they failed to break through, and after conflicts with their manager they answered an ad in *Time Out* and recorded the seven-minute long *I Keep Singing That Same Old Song* (Island WIP 6049) under the name of Heavy Jelly . The track received wide recognition as a result of being featured on the *Nice Enough To Eat* Sampler album.

In the 70's, Bell went on to Bell and Arc, which also included Gallagher and Turnbull. Gibson played with Snafu in the mid-70's.

The Smoke

Personnel:			
	MICK ROWLEY	vcls	A
	GEOFF GILL	drms	A
	MAL LUKER	ld gtr	A
	ZEKE LUND	bs	A

ALBUM: 1(A) IT'S SMOKE TIME (Metronome) 1966 R4
2(A) MY FRIEND JACK (Gull 25114) German only 1966

This band were also known as **The Chords Five**, and appeared to alternate between the two. They are best remembered for their 1967 single *My Friend Jack (eats sugar lumps)* (Columbia DB) which was inevitably banned by the BBC because of its acid connotations, but nonetheless reached No 45. **Smoke** was another band which attained greater popularity on the Continent in this era, and the above album was issued only in Germany. Apart from the title track, *You Can't Catch Me* is notable for its fine psychedelic intro, *High In A Room* was well-suited to the druggy days of 1967, while *Waterfall, If The Weather's Sunny*, and *Wake Up Changling* captured the group in a more laid-back mood. Their follow-up single, *If The Weather's Sunny* (Columbia DB 8252), was less successful.

Smoke then recorded two singles for Island, *It Could Be Wonderful* (Island 6023) and *Utterly Simple* (Island 6031), which was written by Dave Mason and produced by him and Jeff Beck. However, neither were commercially successful.

The Soft Machine

Personnel:			
	ROBERT WYATT	drms,vcls	ABC
	LARRY NOLAN	gtr	A
	KEVIN AYERS	bs,vcls	AB
	ANDY SUMMERS	gtr	A
	MIKE RATLEDGE	keybds	ABCD
	PHILIP HOWARD	drms	D
	DAEVID ALLEN	gtr	A
	HUGH HOPPER	bs	BCD
	ELTON DEAN	sax	CD

ALBUMS: (up to 1972)		
	1(B)	THE SOFT MACHINE (Probe 4500 US only) 1968
	2(B)	VOLUME TWO (Probe SPB 1002) 1969
	3(C)	THIRD (Columbia/CBS 66246) 1970
	4(C)	FOURTH (Columbia/CBS 64280) 1971
	5(D)	FIFTH (Columbia/CBS 64806) 1972

NB 1 and 2 reissued by Big Beat (WIKA 57 and 58) 1987

A Canterbury-based band. Robert Wyatt had previously played with The Wilde Flowers. Mike Ratledge was a local youngster who had got bored with life at Oxford University, Kevin Ayers came from the Herne Bay area and Daevid Allen was an Australian hippy.

They used a variety of different names, including The Four Skins before chosing **The Soft Machine**, from the William Burroughs novel. After a short period of management with Mike Jeffries, the group were discovered by **Kim Fowley** who produced their first single *Feelin' Reelin' Squeelin'/I Love Makes Sweet Music* (Polydor) 1967, Fowley had rewritten the 'A' side with Kevin Ayers. However, although it made the lower reaches of the Radio London chart, it failed to break through commercially. The group, who played a sort of free-form improvised rock were based in London during this period and gigged regularly at the UFO club. They also appeared at the Fourteen Hour Technicolour Dream. However, after the failure of their single, they went to France where they became involved in the multi-media production of Picasso's play *Desire Attrappe Par la Queue*. When they attempted to return to Britain, Allen was refused entry and returned to Paris to establish Gong. He was replaced for a short while by Andy Summers, previously of **Dantalian's Chariot** and later, of course, of Police and the band set off on a long tour of America, where they recorded an album for Probe in New York, which was released in the US only in 1968. The band disintegrated at the end of the tour with Ayers going on to make his excellent solo album, *Joy Of A Toy* (Harvest SHVL 763), and then to form a band called The Whole World with Mike Oldfield (gtr), which made one album *Shooting At The Moon* (Harvest SHDW 407) during its short history. Ayers and Oldfield, of course, both went on to become significant rock figures throughout the 70's. The album, recorded in New York, which was produced by Chas Chandler and Tom Wilson, attracted sufficient acclaim for them to re-form with Hugh Hopper, who had also played with The Wilde Flowers, replacing Ayers on bass. Their debut album, which was released in the UK by Probe in 1969 was a fine testimony to **The Soft's** unique sound-free improvisation over a rock base with added vocals. The album's sleevenotes commented:-

'The music of **The Soft Machine** includes the shock values of unstructured composition, although many of their works *are* songs. Electronic devices add the impact of sensory bombardment. But these effects are mere gimmicks unless they are used with sensitivity and logic. **The Soft Machine** is an exciting testimonial : Men need machines but machines need men AND ideas to produce meaningful experience. The group creates music that is meaningful, also appealing, because it has good taste, craftsmanship and, most of all, involvement'.

This sums up the attributes of tracks like *Hope For Happiness, Save Yourself, Lullabye Letter* and *Why Are We Sleeping?* on their album.

The Softs' second album was recorded early in 1969 and produced by former Animals' manager, Mike Jeffrey. It won the French award Meilleur Disque for 1969. It is comprised of a series of short Hopper-Wyatt and Ratledge compositions. Then augmented by four hommen one of whom, saxophonist Elton Dean, remained with the band permanently, they embarked on an extensive European tour. Volumes I and II were later re-issued as a double set by Probe in 1973 (ABC 602).

The Softs' sound became increasingly more jazz- influenced and less rock-based. Founder-member, Wyatt's vocals and influence also steadily diminished and after their fourth album Wyatt left the band to form Matching Mole. The subsequent series of jazz-influenced albums and the band's later recording line-ups fall outside the focus of this book.

Stackwaddy

Personnel:			
	JOHN KNAIL	vcls,hca	A
	STUART BARNHAM	bs	AB
	STEVE REVELL	drms	A
	MICK SCOTT	gtr	A
	MIKE SWEENEY	vcl	B
	WAYNE JACKSON	bs	B
	ROBIN GOODWIN	drms	B

ALBUMS			
	1(A)	STACKWADDY (Dandelion DAN 8003+2310154)1971	R1
	2(B)	BUGGER OFF (Dandelion 2310231) 1972	R1

Set out in Manchester in 1965 as a wild and raucous R & B outfit who built up a good reputation on the club circuit. Knail's tendency to throw bottles at or assault their audience when dissatisfied with the level of appreciation they displayed eventually led him to being jailed.

They were signed by John Peel's Dandelion label and also had a version of Bo Diddley's *Roadrunner* issued as a 45.

Status Quo

Personnel:			
	MIKE ROSSI	gtr,vcls	A
	RICK PARFITT	gtr,vcls	A
	ALAN LANCASTER	bs	A
	JOHN COUGHLAN	drms	A

ALBUMS:			
	1(A)	PICTURESQUE MATCHSTICKABLE MESSAGES (Pye NSPL 18220) 1968	
	2(A)	SPARE PARTS (Pye NSPL 18301) 1968	R1
	3(A)	MESSAGES FROM STATUS QUO (Cadet LSP 315) 1968	
	4(A)	STATUS QUOTATION (Marble Arch MAL 1193) 1969	
	5(A)	MA KELLY'S GREASY SPOON (Pye MSPL 18344) 1970	
	6(A)	DOG OF TWO HEAD (Pye NSPL 18371) 1971	

Originally known as The Spectres', **Status Quo** started as a rather lightweight psychedelic pop group which enjoyed UK hits with *Pictures Of Matchstick Men* (Pye 7N17449), *Ice In The Sun* (Pye 7N 17581), and *Are You Growing Tired Of My Love?* (Pye 7N 17728), which reached Nos 7, 8 and 46 respectively in 1968 and 1969. Two other singles in similar vein, *Black Veils Of Melancholy* (Pye) and *When My Mind Is Not Live* (Pye) missed. But 1970 saw them bounce back with *Down The Dust Pipe* (Pye 7N17907) and *In My Chair* (Pye 7N 17998) which reached Nos 12 and 21 respectively. **The Quo** at this time were very much a singles group; their albums had not sold well and eventually they retired from the scene in 1971. Two years later they re-emerged, as an unimaginative but phenomenally successful 12-bar boogie band.

Dr. Strangely Strange

Personnel:			
	TIM GOULDING	vcls,keyb'ds	B
	TIM BOOTH	vcls,gtr	B
	IVAN PAWLE	vcls,bs,keyb'ds	B

(JOHN MOYNIHAN	bazouki	B)
DAVE MATTOCKS	drms	B
(GARY MOORE	ld gtr	B)
(ANDY IRVINE	mandolin	B)

ALBUMS: 1( ) KIP OF THE SERENES (Island ILPS 9106) 1969 R2
2(B) HEAVY PETTING (Vertigo 6360.0099) 1970 R1

NB 2 reissued in Holland as Frizzbee 5 (1985)

The original pressings of both albums have become rare and sought after.

Of similar ilk to the **Incredible String Band** were **Dr. Strangely Strange**, who recorded much of their material in Dublin. Their music was an amalgam of folk and traditional and possessed a mysticism which made them appealing to the hippy genre. The second album was released in Holland and is the most accessible of their recordings. Among its best tracks are *Mary Malone Of Moscow* and a mountain hymn, *I Will Lift Up Mine Eyes*. Gary Moore, of course, later achieved greater fame with Skid Row, Colosseum II and Thin Lizzy, before pursuing a solo career. Dave Mattocks joined Fairport Convention, Irvine had earlier played with Sweeney's Men.

The Syn

Personnel:

STEVE NARDELLI	vcls	
PETER BANKS	ld gtr	
ANDREW JACKMAN	organ	
CHRIS SQUIRE	bs	
CHRIS ALLEN	drms	

The Syn set out as a mid-60's pop group, but soon became wrapped in the trappings of flower power. They recorded two excellent singles for Deram, *Created By Clive / Grounded* and *Flowerman/Fourteen Hour Technicolour Dream*. The latter was written to commemorate the multi-media event held at Alexander Palace on April 29 - 30, 1967. Drummer Chris Allen was later replaced by Ray Steel. Banks would later appear in **Mabel Greer's Toy Shop**.

Tangerine Peel

ALBUM: SOFT DELIGHTS (RCA LSA 3002) 1970

Centred around singer and songwriter Mike Chapman, who later teamed up with Nicky Chinn to write hits, including songs for Sweet and Mud, **Tangerine Peel** were a product of the psychedelic era. They originally recorded for MGM and their best known single was *Never Say Never Again* (MGM) in 1969.

Third Ear Band

Personnel:

RICHARD COFF	viola,vln	AB
PAUL MINNS	oboe	AB
URSULA SMITH	cello	B
COLIN SWEENEY	percn.	AB
MEL DAVIS	cello	A
JOHN PEEL	jews harp	
DAVE TOMLIN	violin	A

ALBUMS: 1(A) ALCHEMY (Harvest SHVL756) 1969 SC
2(B) THIRD EAR BAND (Harvest SHSP773) 1970

Originally known as The Giant Sun Trolley and formed in 1967, their psychedelia was a regular fixture at London's UFO club.

Later they became known as The Hydrogen Jukebox, before finally becoming **The Third Ear Band.** Their music remained druggy with a strong oriental flavour relying on considerable improvisation.

In 1972 without American, Coff, and Smith they teamed up with Paul Buckmaster (cello) Denis Bridges (gtr) and Simon House (violin), from **High Tide**, to compose and record the soundtrack for Polanski's *Macbeth* (Harvest SHSP 4019). In 1976, a compilation album *Experiences,* was issued on Harvest Heritage SHSM 2007.

Tintern Abbey

Personnel:

DAN SMITH	lead gtr
DAVID MacTAVISH	vcls
STUART MACKAY	bs
JOHN DALTON	drms

A little-known group, which released a single called *Beeside/Vacuum Cleaner* (Deram DM 164) 1967. Both sides were fine examples of UK psychedelia, with *Vacuum Cleaner* notable for some fine fuzztone guitar work.

Toby Twirl

Personnel:

DAVID HOLLAND	vcls
NICK THORBURN	gtr
BARRY SEWELL	organ
STUART SOMMERVILLE	bs
JOHN REED	drms

This psychedelic pop group, originally known as Shades of Blue, released the following singles for Decca:- *Harry Faversham/Back In Time* (DR41820) in January 1968, *Toffee Apple Sunday/Romeo and Juliet* (DR42500) in July 1968 and *Movin' In/Utopia Daydream* (DR43876) in January 1969.

Tomorrow

Personnel:

KEITH WEST	vcls	A
STEVE HOWE	gtr	A
JOHN WOOD	bs	A
TWINK	drms	A
KEN LAWRENCE	drms	A

ALBUM: 1(A) TOMORROW (Parlophone PCS 7042) 1967 RI

NB. 1 reissued as Harvest SHSP2010 in 1976 in the UK, in 1978 as Visa 1002 and by Decal (LIK 2) in 1987.

Tomorrow was one of the leading psychedelic bands of this era. West, Howe and Wood had all earlier played with the In Crowd, a mid-sixties R&B group who released three singles, one of which *That's How Strong My Love Is* (Parlophone R5276) reached No 48 in May 1965. They changed their name to **Tomorrow** at the dawning of the psychedelic era in 1967. While playing with this band, West was working on the 'Teenage Opera' project with Mark Wirtz. This was never actually completed, but two tracks from the projected LP *Excerpt From A Teenage Opera* (Parlophone R5623) and *Sam* (Parlophone R5651) reached numbers 2 and 38 respectively in 1967. Meanwhile, neither of **Tomorrow's** singles - the fine psychedelic version of *My White Bicycle* and the rather tame *Revolution* broke through. Both were included on their album, composed largely of Hopkins/Burgess songs and produced by Mark Wirtz. Among the more interesting tracks on the album were *The Journey Of Timothy Chase, Auntie Mary's Dress Shop*, the Eastern-influenced *Real Life Permanent Dream* and a competent version of Lennon-McCartney's *Strawberry Fields Forever*. This group failed to survive the psychedelic era, but Howe went on to form Bodast and later to play with Yes. Twink, meanwhile, joined **The Pretty Things**. The band also appeared in 'Smashing Time,' a movie which included Lynne Redgrave, and once shared the stage with **Jimi Hendrix** at the UFO club in 1967.

Mabel Greer's Toy Shop

Personnel:

PETE BANKS	gtr
CHRIS SQUIRE	bs
JON ANDERSON	vcls
CLIVE BAILEY	gtr
TUB THUMPER	drms

A short-lived 1968 outfit with a constantly changing line-up. They gigged irregularly and had no recording output, but tried to re-create the US West Coast acid rock sound. In 1968 the nucleus of this band (Banks, Squires and Anderson) evolved into Yes.

Traffic

Personnel:

STEVIE WINWOOD	gtr,vcls,keyb'ds.	ABCDE
JIM CAPALDI	drms,vcls,keyb'ds.	ABCDE
CHRIS WOOD	wind	ABCDE
DAVE MASON	gtr,vcls	AD
RIC GRECH	bs	CDE
JIM GORDON	drms	DE
REEBOP KWAKU.BAAH	congas	DE

ALBUMS:
1(A) MR. FANTASY (Island ILPS 9061) 1967
2(A) TRAFFIC (Island ILPS 9081) 1968
3(A) LAST EXIT (Island ILPS 9097) 1969
4(A) BEST OF TRAFFIC (Island ILPS 9112) 1969
5(B) JOHN BARLEYCORN MUST DIE (Island ILPS 9116) 1970
6(D) WELCOME TO THE CANTEEN (ILPS 9166) 1971
7(E) LOW SPARK OF HIGH HEELED BOY (Island ILPS 9180) 1971

Traffic were originally formed in April 1967 by Stevie Winwood after he left The Spencer Davis Group. The four original members retreated for six months to a country cottage in Aston Tirrold in Berkshire to get themselves together. Winwood, Mason and Capaldi had all previously played together in Birmingham-based group, Deep Feeling. Wood had previously played with Locomotive.

Their debut single *Paper Sun /Giving To You* (Island WIP6002), which featured some fine guitar runs of Mason's, was an ideal summer single and climbed to No 5 in the UK chart. The follow-up, *Hole In My Shoe/Smiling Phases* (Island WIP6017),was arguably one of the classic UK psychedelic 45s. It was based on a dream of Mason's, and became very much one of the flower power anthems of 1967.

A further single, *Here We Go Round The Mulberrybush/Coloured Rain* (Island WIP6025), reached No 8 in November 1967 and the release of their debut album, in December 1967, crowned what had been a highly successful year for the band. *Mr. Fantasy* contained many fine tracks like melodic *Dealer*, the Eastern-influenced, mystical *Utterly Simple*, the jazzy *Coloured Rain*, and the more commercial tunes like *Heaven Is In Your Mind* and the title track.

However, there was clearly friction within the band between Mason's melodic, commercial tunes and the remaining members of the band who were more jazz- oriented. Mason left in December 1967, but rejoined in May 1968. During his absence the band enjoyed a minor UK hit (No 40) with the Winwood-Capaldi composition *No Face No Name No Number* (Island WIP6030). Mason, having rejoined, the band cut a second album which, whilst not as strong as their debut, is also worth investigation. They were also featured in the United Artists soundtrack to 60's cult film *Here We Go Round The Mulberry Bush.* However, after Mason quit the band again in October 1968, they disintegrated six months later.

Last Exit a part live and part studio recording, issued in May 1969, was a rushed job which does not do them justice. Island also issued a *Best Of Traffic* Compilation.

Upon the demise of **Traffic**, Mason, Capaldi, Wood and Frog formed an ill-fated outfit which lasted from January - March 1969 and retreated to a country cottage in Worcestershire, but did not record. Winwood, meanwhile, first became a member of Blind Faith, that short-lived supergroup, and then for a short while joined Ginger Baker's Airforce.

In January 1970, Winwood began work on a solo album provisionally titled *Mad Shadows*, Capaldi and Wood came in to assist on the sessions and **Traffic** were reformed as a trio. The resulting album, *John Barleycorn Must Die* was a superb fusion of jazz, rock and traditional folk but like their subsequent ventures, not strictly relevant to this book.

Although **Traffic** did not attain the success their talent merited, their debut album and their first two singles are essential for connoisseurs of psychedelia. Chris Wood died in July 1983, aged 39. He had been suffering from liver failure.

Trees

Personnel:			
	BIAS BOSHELL	gtr,vcls,bs	AB
	CELIA HUMPHRIS	keyb'd.vcls	ABC
	BARBY CLARKE	gtr	ABC
	UNWIN BROWN	drms,vcls	AB
	DAVID COSTA	gtr	ABC
	(TONY COX	bs	B)
	(MICHAEL JEFFRIES	harp	B)
	BARRY LYONS	bs	C
	ALUN EDEN	drms	C
	CHUCK FLEMING	violin	C

ALBUMS:
1(A) THE GARDEN OF JANE DELAWNEY (CBS SP63837) 1970 R2
2(B) ON THE SHORE (CBS SP64168) 1970 R2

NB 1 and 2 reissued by Decal (LIK 15 and LIK 12)respectively 1987

A very pleasant folk rock outfit. Celia Humphries' vocals are extremely appealing. Both albums are now sought after and may interest readers. Of particular note was the first one, especially the title track, a delicate and mysterious acoustic song which really was rather special.

Clarke was a session worker. Lyons and Eden both later played with Mr. Fox and Lyons went onto Five Hand Feel. Fleming played with the JSD band.

Turquoise

Personnel:		
	GEOFF SYRETT	gtr
	GUS PETERS	lead gtr,piano
	VIC JANSEN	bs
	EWAN STEPHENS	drms

This Muswell Hill outfit had close links with Ray Davies who along with Keith Moon and John Entwistle apparently took a close interest in them. They cut two 45's in 1968 - *53 Summer Street/Tales Of Flossie Fillet* (Decca F12756) and *Woodstock/Saynia* (Decca F12842). There's a strong Kinks influence in some of their songs.

Tyrannosaurus Rex

Personnel:			
	MARC BOLAN	gtr,vcls	ABC
	STEVE TOOK	drms,bs,percsn,piano	AB
	TONY VISCONTI	piano	BC
	MICKY FINN	percsn,vcls	C

ALBUMS:
1(A) MY PEOPLE WERE FAIR AND HAD SKY IN THEIR HAIR .... BUT NOW THEY'RE CONTENT TO WEAR STARS IN THEIR BROWS (Regal Zonophone SLRZ 1003) 1968 SC
2(B) PROPHET SEERS AND SAGES, THE ANGELS OF THE AGES (Regal Zonophone SLRZ 1005) 1968 SC
3(B) UNICORN (Regal Zonophone 1007) 1969 SC
4(C) BEARD OF THE STARS (Regal Zonophone SLRZ 1013) 1970
MY PEOPLE/PROPHETS (Cube/Fly Toofa 3) 1972
UNICORN/BEARD OF STARS (Cube/Fly Toofa 9) 1972
RELATED: 5 BEGINNING OF DOVES (Track 2410.201) 1974

NB There have been many reissues of 1-4 since 1972.

After his departure from **John's Children**, Bolan recorded material for the *Beginning of Doves* album, although it was not released until 1974. He also tried to form a five piece electric band which apparently failed when the hire purchase company repossessed their equipment. So eventually, he and Took, the only surviving members of their abortive venture, ended up as an acoustic duo and the first two **Tyrannosaurus Rex** albums are entirely acoustic and full of Bolan's own compositions. The third album includes more instrumentation and is perhaps the best this underground act produced. After this, Took left the band, being keen to branch out and write his own material and the final album was made by a modified line-up and was transitional between the predominately acoustic **Tyrannosaurus Rex** and the electric T Rex. Bolan, in fact, played electric guitar on many of its tracks.

Tyrannosaurus Rex, being much a part of the 'progressive' underground of the late 60's, received considerable assistance from John Peel. They often appeared on his 'Top

Gear' programme and he used his influence to secure severals gigs for them. They also issued five singles and the first three were all minor hits. *Debora* (Regal Zonophone RZ 3008) and, *One Inch Rock* (Regal Zonophone RZ 3011) reached Nos 34 and 28 respectively in May and September 1968. Later in August 1969, *King of the Rumbling Spiers* (Regal Zonophone RZ 3022) charted at No 44. Around 200 copies of these were issued in picture sleeves, which were used as promotional copies for reviewers. All are now extremely rare and very soughtafter by Bolan collectors.

Tyrannosaurus Rex were unique in style and are worth investigation. Later, of course, Bolan formed the much more successful but much less interesting T Rex.

The Uglies

Personnel:			
	STEVE GIBBONS	vcls	ABC
	JIMMY HOLDEN	drms	AB
	JOHN HUSTWAYTE	bs	A
	BOB BURNETT	gtr	A
	JOHN GORDON	keyb'ds	A
	DAVE PEGG	bs	B
	ROGER HILL	gtr	B
	JIMMY O'NEIL	keyb'ds	B
	RICHARD TANDY	keyb'ds	C
	KEITH SMART	drms	C
	DAVE MORGAN	bs	C
	WILLIE HAMMOND	gtr	C

Formed in Birmingham in 1962 by Steve Gibbons, **The Uglies**, originally known as The Dominettes, recorded several singles for Pye:- *Wake Up My Mind* (Pye 7N 15858), *It's Alright* (Pye 7N 15968), *A Good Idea* (Pye 7N 17027) and Ray Davies' *End of the Season* (Pye 7N 17178). Towards the end of the 60's they issued *And The Squire Blew His Horn* (CBS 2933) and *I See the Light* (MGM 1465), which had a psychedelic bent. They evolved into Balls in April 1969, but never got it together. Gibbons went on to make a solo album *Short Stories* (Wizard SWZ 45501) before forming The Steve Gibbons Band. Pegg had earlier left to form Way of Life and later join **Fairport Convention**. Hill later played in Mongrel and O'Neill joined The Mindbenders.

Velvett Fogg

Personnel:		
	EASTMENT	A
	MULLETT	A
	WILSON	A
	POLLARD	A
	KEITH LAW	A

ALBUM: 1(A) VELVETT FOGG (Pye NSPL 18272) 1969

Complete with sleeve notes from John Peel came **Velvett Fogg** with a blend of their own compositions, like *Yellow Cave Woman, The Delicate Wizard of Gobsolob,* and *Once Among The Trees,* the story of a chase with strong sexual overtones. *Plastic Man*, a comment on politicians; and *Owed to the Dip*, an organ dominated instrumental; and their own interpretative cover versions of The Bee Gees's *New York Mining Disaster 1941* and Tim Rose's *Come Away Melinda*. Worth a listen, but don't pay a lot for it.

Virgin Sleep

Personnel:	
	TONY REES
	ALAN BARNES
	RICK QUILTY
	KEITH PURNELL

Hailing from Richmond, the band's debut 45 *Love*(Deram DM 164) 1967 was a Troggs influenced number apparently based on a Buddhist chant. *Secret* (Deram DM) 1968 followed before the band disintegrated.

Warhorse

Personnel:			
	NICK SIMPER		AB
	MAC POOLE	drms	AB
	FRANK WILSON	keyb'ds,piano	AB
	ASHLEY HOLT	vcls	AB
	GED PECK	gtr	A
	PETER PARKER	gtr	B

ALBUMS:			
	1(A)	WARHORSE (Vertigo 6360 015) 1970	SC
	2(B)	RED SEA (Vertigo 6360 066) 1972	SC

Simper had earlier been involved with Deep Purple and prior to that, Johnny Kidd and the Pirates. At the end of the 70's he formed Nick Simper's Fandango. Poole was later in Broken Glass and did session work. Wilson made an album with Melvyn Gale in 1980. Holt later worked with Rick Waterman. Much later in 1980, Parker played with Dirty Looks.

The Warm Sounds

Personnel:	
	BARRY YOUNGHUSBAND
	DENVER GERRARD

This pop-oriented duo captured the summer of love vibes with their debut single, *Birds and Bees* (Deram DM125), which climbed to No 27 in June 1967. It actually reached No 1 in pirate ship Radio London's Top 40, the only single to do this and not make the UK top 20! However their follow-up efforts, *Nite is A-Comin* and *Sticks and Stones* were less successful, and the duo split.

The Waterproof Sparrows

A psychedelic boogie band from 1967 whose main claim to fame was the inclusion of Steve Peregrine Took, who later linked up with Marc Bolan in **Tyrannosaurus Rex**.

Wimple Winch

Hailing from Liverpool, this group were originally known as The Four Just Men and released a few singles for Parlophone around 1964/5. As **Wimple Winch,** they released three singles in 1966 -*What's Been Gone/I Really Love You, Save My Soul/Everybody's Worried 'Bout Tomorrow*, and the imaginative double-sided *Rumble On Mersey Square South.*

Winston's Fumbs

Personnel:		
	JIMMY WINSTON	vcls,gtr
	ALEX PARIS	bs
	TONY KAY	keyb'ds
	RAY STOCK	drms

This band was formed by Jimmy Winston after he left The Small Faces. They issued two singles, *Real Crazy Apartment* and the psychedelic *Snow White*. Upon their demise, Winston went on to appear in Hair.

World Of Oz

Personnel:			
	CHRISTOPHER ROBIN	gtr,piano	AB
	ROB MOORE	drms	A
	GEOFF NICHOLLS	gtr,organ	A
	TONY CLARKSON	bs	AB
	DAVID KUBINEC	gtr,organ	B
	DAVID REA	drms	B

This Birmingham band, who were managed by Barry Class, released several singles for Deram in the late 60's including the catchy *The Muffin Man* (Deram DM 187) 1968 which was based on a children's nursery rhyme.

Writing On The Wall

Personnel:			
	WILLY FINLAYSON	gtr,vcls	A
	BILL SCOTT	keybds	A
	JAKE SCOTT	vcls,bs	A
	LINNIE PATTERSON	vcls	
	JIMMY HUSH	drms	A
	ALBY GREENHALGH	wind	A

ALBUM: 1(A) POWER OF THE PICTS (Middle Earth MDLS303) 1969 R2

NB Limited reissue on Selector (German)

An Edinburgh band, who were originally known as The Jury. Vocalist, Patterson, later joined Beggar's Opera. Collectable progressive rock.

The Yardbirds

Personnel:			
	KEITH RELF	vcls,hmnca	ABCDE
	TONY 'TOP' TOPHAM	lead gtr	A
	CHRIS DREJA	rhythm gtr	ABCDE
	PAUL SAMWELL-SMITH	bs	ABC
	JEFF BECK	gtr	CD
	JIM McCARTY	drms	ABCDE
	ERIC CLAPTON	gtr	B
	JIMMY PAGE	gtr	DE

ALBUMS: 1(B) FIVE LIVE YARDBIRDS (Columbia 33SX1677) 1964 SC
2(B) SONNY BOY WILLIAMSON AND THE YARDBIRDS (Fontana TL5277) 1965 R1
3(D) THE YARDBIRDS (Columbia SX6063) 1966
COMPILATION LP: REMEMBER THE YARDBIRDS (Starline SRS5069) 1971

Like **The Pretty Things,** the more influential **Yardbirds** are best remembered as an R & B band. They evolved out of The Metropolitan Blues Quartet who became the **The Yardbirds** in 1963. They soon replaced the The Rolling Stones as resident band at the Crawdaddy Club in Richmond and later won a Friday night residency at The Marquee, where they recorded their first LP with Columbia. Before they won a recording contract Topham had been replaced by Eric Clapton, although a bootleg EP of material from this era is rumoured to exist. Their first two R & B singles in 1964, *I Wish You Would/A Certain Girl* (Columbia DB7283) and *Good Morning Little School Girl/I Ain't Got You* (Columbia DB7391), are not of relevance here. Their third single, *For Your Love/Got To Hurry* (Columbia DB7499), pushed them into the public eye reaching No 3 in March 1965. But Clapton, unhappy at the groups new commercial direction left to join John Mayall's Bluesbreakers and was replaced by Jeff Beck. The group was now enormously popular and further hit singles followed:- *Heart Full of Soul/Steeled Blues* (Columbia DB7594) reached No 2 in July 1965, *Evil Hearted You/Still I'm Sad* (Columbia DB7706) reached No 3 in October 1965, *Shapes Of Things/You're A Better Man Than I* also reached No 3 in March 1966 and *Over Under Sideways Down/Jeff's Boogie* (Columbia DB7928) reached No 10 in June 1966. This marked the band's most commercially successful period. Around mid-1965 **The Yardbirds** began experimenting in the studio and sought

to test out their new sounds on their records. *Still I'm Sad* was the first evidence of this and their first self-penned 'A' side (it was part of a double 'A' side). More significant testimonies of their excursion into experimental pop and psychedelia were *Shapes Of Things*, featuring Jeff Beck's stunning guitar work, and their first studio album, *The Yardbirds,* of all original compositions issued in the summer of 1966. This contained some superb slices of psychedelia most notably *Over Under Sideways Down* and *Happenings Ten Years Time Ago* - which, whilst less commercial than the former, was musically one of the most significant and ambitious recordings of 1966 -, the startling *Psycho Daisies* and to a lesser degree *Farewell,* and *He's Always There.*

1966, however, marked the departure of Paul Samwell-Smith to do production work with Cat Stevens and others. He was replaced by one Jimmy Page who soon took over on lead guitar, whilst Dreja switched to bass. Although **The Yardbirds** lost much stability with Samwell-Smith's departure, they obtained new significance as Page's first outfit. **The Yardbirds** were indeed enormously influential not only in Britain on subsequent heavy metal outfits like Led Zepplin, but also in America where countless garage bands mentioned elsewhere in this volume sought to emulate their style. They were enormously popular in America where they had no less than six albums of their material released under different titles and with different listings to the UK ones. The album with Sonny Boy Williamson came out on Mercury. The other five on Epic were *For Your Love, Have A Rave Up With The Yardbirds, Over Under Sideways Down, Little Games* and *Live Yardbirds.* Avoid *Little Games* which, aside from the title track, was a mismash of material that the group had not intended for public consumption. *Live Yardbirds* was apparently recorded on the understanding that the group could veto its release which is exactly what they did when it appeared without their consent and was rapidly withdrawn. It's now a very soughtafter collectors' item which has been frequently bootlegged. It's of particular interest to Led Zepplin fans as an example of Jimmy Page's guitar work which would have such a strong influence on the band and includes an early version of *Dazed and Confused.*

Back in England their next single release, *Happenings Ten Years Time Ago/Psycho Daisies* (Columbia DB8024), reached only No 43 in 1966. It was a superb single but lacked commercial appeal for mass consumption. Beck left the band at this stage for the last time. He had earlier had to step aside for a while after suffering a breakdown whilst the band was touring the States. Their next effort, *Little Games/Puzzles* (Columbia DB8165), also flopped. Both are now soughtafter collectors' items, but their final single *Goodnight Sweet Josephine/Think About It* (Columbia DB8368), which was withdrawn shortly after its release, changes hands for well over £100 per copy among **Yardbirds**' collectors. **The Yardbirds** also issued two EPs, *Five Yardbirds* (Columbia SEG8421) and *Over Under Sideways Down* (Columbia SEG8521). The second is now very rare.

The Yardbirds unfortunately soon disintegrated once they could no longer attain commercial success. Relf and McCarty formed Together and then the excellent Rennaissance. Dreja became a photographer and Page was left to form the enormously successful Led Zepplin, who were originally, for a very short while, known as The New Yardbirds. Disasterously Relf died in 1976 after electrocuting himself at his home.

The band reformed to play gigs in summer 1983. Plenty of compilations exist.

Dr 'Z'

Personnel:			
	KEITH KEYES	keyb'ds,vcls	A
	BOB WATKINS	drms	A
	ROB WATSON	bs	A

ALBUM: 1(A) THREE PARTS TO MY SOUL (Vertigo 6360.048) 1971 R2

Robbie Watson was later a member of The Speedometers in 1979. The album has become rare and soughtafter.

The following albums from the late 60's/early 70's 'progressive' era may also interest readers:-

CIRKUS	- CIRKUS ONE (RCB) 1971	R3
CLEAR BLUE SKY	- CLEAR BLUE SKY (Vertigo 6360 013) 1971 -hard rock	R2
COB (CLIVE'S	- THE SPIRIT OF LOVE (CBS 69010) 1971 psych	R2
OWN BAND)	- MOYSHE McSTIFF (Polydor 2383 161) 1972 folk	R2
COSMIC EYE	- DREAM SEQUENCE (Regal Zonophone SLRZ 1030) 1972	R2
CRESSIDA	- CRESSIDA (Vertigo VO 7) 1970	R2
	- ASYLUM (Vertigo 6360 025) 1971	R2
CZAR	- CZAR (Fontana 6309 009) 1970 hard, progressive	R3
DOG THAT BIT PEOPLE	- DOG THAT BIT PEOPLE (Parlophone PCS 7125) 1971	R1
EGG	- EGG (Nova SDN 14) 1970	SC
	- POLITE FORCE (Deram SML 1074)1972	SC
ELIAS HULK	- UNCHAINED (Youngblood SSYB 8) 1970 great guitar with some Eastern-style psychedelic tinges	R3
FIVE DAY WEEK STRAW PEOPLE	- FIVE DAY WEEK STRAW PEOPLE (Sage) 1968 - soft psych	R3
GHOST	- WHEN YOU'RE DEAD (Gemini) 1970 - progressive psych	R3
GOLDEN EARRING	- EIGHT MILES HIGH(Major Minor SMLP 65) 1969	SC

GRACIOUS	- GRACIOUS (Vertigo 6360 002) 1970	R1
	- THIS IS (Philips 6382 004) 1972	R1
MAGIC CARPET	- MAGIC CARPET (Mushroom) 1972 - mystical Eastern sounding psych/folk	R2
SATURNALIA	- MAGICAL LOVE (Matrix TRIX I)1973 picture disc	R1
SPRING	- SPRING (Neon) 1971	R3
TITUS GROAN	- TITUS GROAN (Dawn DNSL 3012) 1970	R1
TWINK	- THINK PINK (Polydor 2343 032)1970	R1
WARM DUST	- AND IT CAME TO PASS (Trend TNLS 700) 1970 - weird and progressive	SC
	- PEACE FOR OUR TIME (Trend 6480 001)1971 - weird and progressive	
WOODEN O	- A HANDFUL OF PLEASANT DELITES (Middle Earth MDLS 301) 1969	R2
ROBERT WYATT	- THE END OF AN EAR (CBS 64189) 1970	
ZOMBIES	- ODYSSEY AND ORACLE (CBS BPG 63280) 1968	SC

Odds and Ends

Amon Duul

Personnel:			
	RAINER BAUER	gtr,vcls	ABCD
	ULLRICH LEOPOLD	bs	ABCD
	PETER LEOPOLD	drms	AC
	HELGE FILANDA	vcls,prcsn	ABCD
	WOLFGANG KRISCHKE	kybds,prcsn	ACD
	ELLA BAUER	vcls,prcsn	ABCD
	ANGELIKA FILANDA	vcls,prcsn	ACD
	USCHI OBERMETER	percsn	AC

ALBUMS:
1(A) AMON DUUL (Prophesy 1003) 1969
2(A) COLLAPSING (Metronome SMLP012) 1969
3(B) PARA DIESWARTS DUUL (Ohr 56068, German) 1969
4(C) DISASTER (Basf 29 290 79/4 German) 1971
5(C) THIS IS AMON DUUL (Brain 200 146 German) 1973
6(D) MINNELIED (Brain 0040 149 German) 1975

This was the political side of the outfit which formed in a Munich commune in 1968, and almost instantaneously fragmented into two bands.

Amon Duul II

Personnel:			
	CHRIS KARRER	gtr,vcls,sax	A
	JOHN WEINZIERL	gtr,vcls	A
	RENATE KNAUP	bs,vcls	A
	FALK ROGNER	bs	A
	CHRISTIAN 'STRAT' THIELE	violin	A
	DIETER SERFAS	drms	A
	PETER LEOPOLD	drms	A
	DAVE ANDERSON	bs	A
	OLAF KUBLER	prd,sax	A

ALBUMS:
1(A) PHALLUS DEI (Liberty LBS 83279) 1969
2(A) YETI (dbl.) (Liberty LBS 83359/60) 1970
3 DANCE OF THE LEMMINGS (dbl.) (United Artists UA 60003/4) 1971
4 CARNIVAL IN BABYLON (United Artists UAG 29327) 1972
5 WOLF CITY (United Artists UAG 29406) 1972
6 VIVA LA TRANCE (United Artists UAS 29504) 1973
7 LIVE IN LONDON (United Artists UAS 29466) 1974
8 HI JACK (Atlantic K 50136) 1974
9 LEMMINGMANIA (United Artists UAS 29723) 1975
10 MADE IN GERMANY (Atlantic K 50182) 1975
11 PYRAGONY (Nova GER 622890) 1976
12 CLASSIC GERMAN ROCK SCENE (Sonopress FR 29770/71) 1977
13 ALMOST LIVE (Nova GER 623305) 1977
14 ONLY HUMAN (Vinyl LV 1004) 1978

The above mentioned line-up was that on their debut album which was re-issued in 1972 by Sunset (R1 50257). In subsequent years they underwent numerous line-up changes, but the nucleus of the band has been Karrer, Weinzierl, Rogner, Knaup, Leopold and Kubler. Their music on their early albums (and they recorded many others after 1972) represents a European interpretation of psychedelic avant garde rock. Along with Faust and **Can** they have been at the forefront of this German genre.

Can

Personnel:			
	JAKI LIEBEZEIT	drms	ABC
	MICHAEL KAROLI	gtr,violin	ABC
	HOLGER CZUKAY	bs	ABC
	MALCOLM MOONEY	vcls	AB
	IRMIN SCHMIDT	vcls kybds	ABC
	KENJI 'DAMO' SUZUKI	vcls	BC

ALBUMS:
1(A) MONSTER MOVIE (United Artists UAS 29094) 1969
2(B) DEEP END (SOUNDTRACKS) (United Artists UAS 29283) 1970
3(C) TAGO MAGO (dbl.) (United Artists UAD 60009/0) 1971
4(C) EGE BAMYASI (United Artists UAS 29414) 1972
5(C) FUTURE DAYS (United Artists UAS 29505) 1973

Readers may want to check out **Can**, who formed in Cologne, Germany in 1968. Their first album was privately pressed and distributed before it was picked up by United Artists. They then contributed to part of the score to Skolimowski's *Deep End*. By the time of *Tago Mago* their stark style, based on simple harmonies and repeated rhythms, which can become almost hypnotic, was formed. This and their following two albums are the most relevant to this book, although they continued to record up to 1979.

Churchills

Personnel:			
	ROB HUXLEY	gtr, vcls	A
	HAIME ROMANO	gtr, vcls, mandolin	A
	MICHAEL GABRIELLOV	bs, vcls	A
	AMY TREBITCH	drms	A
	STAN SOLOMAN	vcls	A

ALBUM: 1(A) CHURCHILLS (Hed-Arzi) 1968 R5

This is one of the rarest late 60's psychedelic albums in the world. Earlier this year 300 copies were re-pressed but very few got beyond Israel, where the band were based in Tel Aviv. Musically, the album is varied-psychedelia at its most imaginative with, as one might expect, a strong middle Eastern influence on some tracks. All except for Solomon later played for Jericho, who issued two albums in the UK in the early 70's.

Group 1850

A Dutch band often likened to early **Pink Floyd**. Their first album, *Agemos Trip To Mother Earth* (R2) was also issued by Philips in the UK. They made two subsequent albums, the second of which, the Orange *Live* album (R1) was issued in Holland in 1975.

Jane

Personnel:				
	BERND PULST	vcls	A
	KLAUS HESS	lead gtr	ABCDEFGHIJ
	WERNER NADOLNY	organ	AB
	CHARLY MAUCHER	bs	AC
	PETER PANKA	drms	ABCDEFGHIJ
	MARTIN HESSE	bs	DEFGHIJ
	GOTTFRIED JANKO	keyb'ds,vcls	D
	WOLFGANG KRATZ	gtr,piano	BC
	MANFRED WIECZORKE	keyb'ds,vcls	FG

ALBUMS:
1(A) TOGETHER (Brain German 1 002) 1972
2(B) HERE WE ARE (Brain German 1 032) 1973
3(C) JANE 3 (Brain German 1 048) 1974
4(D) LADY JANE (Brain German 1 066) 1975
5(E) FIRE,WATER,EARTH & WIND (Brain German 1 084) 1975
6(F) LIVE (Brain German 0080 001/2) 1976
7(G) BETWEEN HEAVEN AND HELL (Brain German 0060 055) 1977
8(H) AGE OF MADNESS (Brain German 60124) 1978
9(I) SIGN NO.9 (Brain German 0060 218) 1979
10(J) JANE (Brain German 0060 354) 1981

A resilient German band. *Together* is predominantly instrumental with prominent keyboards. It was recorded in Hamburg, produced by Gunter Korber and the material was self-penned by Klaus Hess and Bernd Pulst.

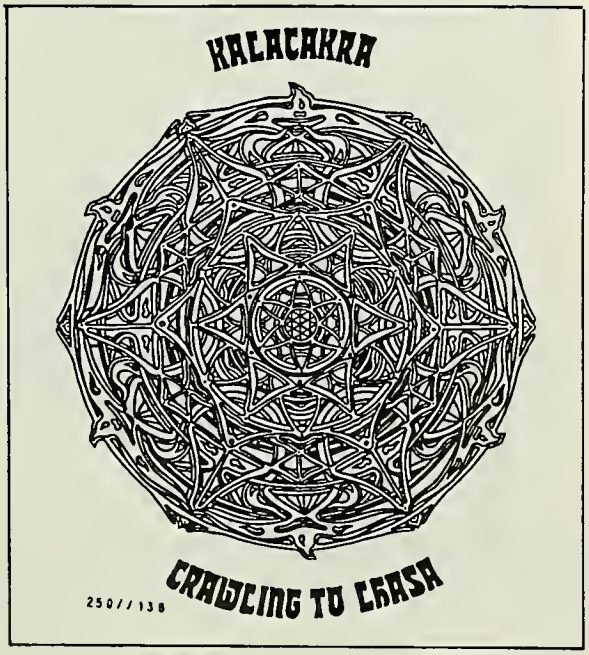
Later albums have tended to be self-produced as well as self-penned. *Age Of Madness*, particularly the title track, owes much to **Pink Floyd** circa *Dark Side Of The Moon*. There's a hard rock influence too. By now the band had the luxury of their own studio. They split after the less interesting *Sign No.9*.

Kalacakra

Personnel:				
	CLAUS RAUSHENBACH	gtr, pecn, vcls, hrmnca	A
	HEINZ MARTIN	gtr,flute,piano,violin,syn	A

ALBUM: 1(A) CRAWLING TO LHASA (Private Pressing)? R3

German mid-eastern influenced and rather mystical, this is very rare and a little monotonous.



Nektar

Personnel:				
	DEREK 'MO' MOORE	bs,vcls	ABC
	RON HOWDEN	drms,vcls	ABC
	ALAN FREEMAN	keyb'ds,vcls	ABC
	ROY ALBRIGHTON	gtr,vcls	AB
	DAVE NELSON	gtr	C
	MICK BROCKETT	light musician	BC

ALBUMS:
1(B) JOURNEY TO THE CENTRE OF THE EYE (Bellaphon BLPS 19064) 1972
2(B) TAB IN THE OCEAN (Bellaphon BLPS 19118) 1972
3(B) REMEMBER THE FUTURE (Bellaphon BLPS19164) 1973
4(B) SOUNDS LIKE THIS (Bellaphon BDA7506) 1973
5(B) LIVE AT ROUNDHOUSE (Bellaphon BLPS19182) 1974
6(B) DOWN TO EARTH (Bellaphon BLPS19190) 1974
7(C) RECYCLED (Bellaphon BLPS19219) 1976
8(C) NEKTAR (Bellaphon BLPS19224) 1976
9(C) LIVE IN NEW YORK (Bellaphon BAC2004) 1977
10(C) MAGIC IS A CHILD (Bellaphon BAC2050) 1977
11(C) MORE LIVE IN NEW YORK (Bellaphon BAC2058) 1978
12(C) THRU' THE EARS (Visa IMP9001) 1978

NB: 2,3,6 and 7 released by Passport in the US and 10 by Polydor. 7 by Decca in the UK.

Nektar were formed in 1968 by a group of British expatriates who went to Germany in 1965. Howden and Moore previously played in French-based bands, The Upsetters and later The Prophets. Then, with the addition of Freeman and now based in Germany, they became Prophecy. Albrighton (ex-Rainbows) joined in 1968 and the following year they became known as **Nektar**.

Musically, they played a form of **Hawkwind**/early Genesis style semi-psychedelic art rock. To develop the band's psychedelic image Mick Brockett joined in 1970 as light musician to aid visual elements such as films and light shows.

Their early albums were German only releases, though some were subsequently issued in the US. Their music won them a strong cult following in the US in the mid-70's, particularly the concept album *Remember The Future*, which went gold after its US release in 1974. **Nektar** later moved to the US and American born Dave Nelson took over from Roy Albrighton on guitar. Drummer, Ron Howden increasingly took the lead on vocals.

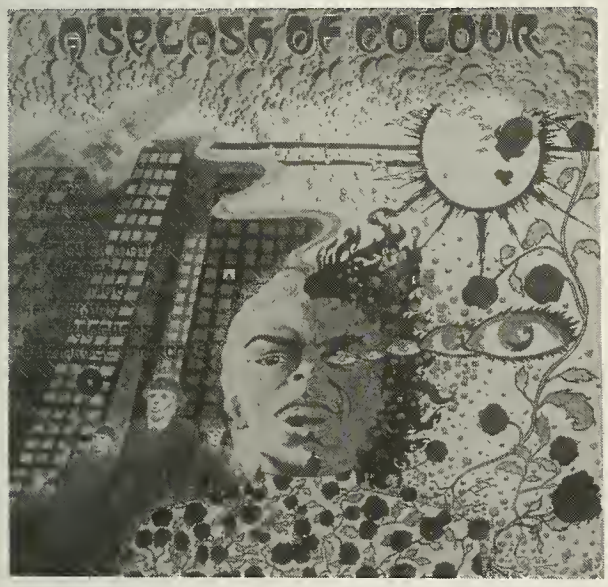
Their later albums were less successful and interesting and they eventually split up.

POSTSCRIPT: AN INTRODUCTION TO PSYCHEDELIA IN THE 80's

Although psychedelic music has primarily been associated with the 'acid revolution' of the late 60's, throughout the 70's and 80's some artists have continued to play psychedelic music.

In the late 70's, the 'punk rock' phenomenon which started in the UK, introduced a whole host of new groups with new names, attitudes and life styles, some of these bands, like The Cure, Wire, The Tourists and Pere Ubu, played music that many would define as 'psychedelic' even if they were not into 60's revivalism and paisley shirts. A few like **The Soft Boys** were more closely identified with psychedelic music, and the music they were playing was very different from that of their contemporaries.

The Spring of 1981 saw a conscious hype to instigate a psychedelic revival. This was spearheaded by **The Barracudas** although their debut single *Summer Fun* had been a surfing number very much in The Beach Boys mode. Most of the material on the 'A' side of their album *Drop Out With The Barracudas* should be of particular interest to readers. Aside from that album, the best source of UK revivalist material that year was the compilation *A Flash of Colour*(WEA 58415) on which **The Mood Six's** *Just Like A Dream* and *Plastic Flowers* and High Tide's excellent *Dancing In My Mind* and *Electric Blue* were the pick of the material. Other artists featured on the album, aside from **The Barracudas**, were The Doctor, The Earwigs, The Marble Staircase, Miles over Matter, the Silence and **The Times**. The spring of 1981 also saw a number of psychedelic venues open up around London. There was The Groovy Cellar (started by Clive Solomon, then manager of **The Mood Six**), The Clinic and Le Kilt in Soho's Wardour Street, which had a psychedelic evening every Tuesday. The fashion focus of this psychedelic revival lay in two stalls in Kensington Market, The Regal and Sweet Charity. Here the paisley shirts, kaftans, chiffon blouses and kinky boots which became commonplace at clubs like the Clinic and Le Kilt could be purchased - at a price!



Meanwhile in the USA, the issue of Jerry Hopkins and Danny Sugarman's biography of Jim Morrison, *No One Gets Out Of Here Alive*, stimulated a new outbreak of **Doors**mania across the country. The Ken Russell film, *Altered States*, showing throughout the US and UK in the summer of 1981 rejuvenated the kids' interest in LSD. The film was the story of an obsessive scientist who, assisted by hallucinogenic drugs, went too far in his sensory deprivation experiments.

1981 also saw the issue of *Battle Of The Garages* (Line LLP 5116 AS) which featured sixteen of America's new garage bands. By no means all of the bands included could be termed 'psychedelic', but the genre was well represented. Of particular interest were **The United States of Existence's** *Return To The Psychedelic* and two tracks with vintage psychedelic intros, **Plasticland**'s *Office Skills* and Cleveland's Wombat's with *The Reason Why*. The album also included its share of gritty 60's punk such as **The Unclaimed's** *Run From Home*, **The Chesterfield King's** *Are You Gonna Be There (At The Love-In)*, The Vertbrats' *Left In The Dark* and **The Slickee Boys** medley of *Glendora* and *Going All The Way*(Downliners Sect/Squires). Subsequent volumes followed.

Whilst the attempted psychedelic revival, particularly the hype in the UK, never really took off, psychedelia has remained an important influence on underground music throughout the 1980's. 1982/83 saw the emergence of a 60's style rennaisance centred around the so-called Los Angeles *paisley underground* which embodied a wide range of bands and musical influences from folk (**Wednesday Week**) and country rock (**The Long Ryders**) through to garage punk (**The Unclaimed**) and psychedelia (**The Rain Parade**). Its influence became far reaching . Not just in other parts of the United States, but throughout Europe and as far afield as Australia new garage and psychedelic combos were forming.

There are a number of recent compilation albums which are a good introduction to some of these bands. *Melt Down On Media Burn* (Media Burn MB 8) 1986 is a 14 track compilation of UK garage bands. It included previously unreleased tracks by the Milkshakes, Stingrays and Cannibals, as well as cuts by lesser known bands like the Surfadelics and The Wigs. Then turning to Sweden there's the *A Real Cool Time-Distorted Sounds From The North* (Amigo AMLP 2007)1985 compilation of new garage, psychedelic and pop bands. The title and opening track *A Real Cool Time* is by **The Nomads**, who at the time of the compilation's release were the only band to have attracted much attention outside of Scandinavia. In fact all the bands featured on the album are worth investigation and it

proved an important introduction to many of the excellent bands like **Hidden Charms**, **Watermelon Men**,**The Preachers** and **The Shoutless**, who are documented in a little more detail later in this chapter. On a par with that compilation is *Raw Cuts - Volume Two, Swedish Beat*(Criminal Damage CR1-LP-132) 1986. This features eight bands including both sides of **The Backdoor Men**'s debut 45 *Out of My Mind/Magic Girl*; **Hidden Charm's** version of *The Witch* from their 1985 mini-LP; as well as cuts by **Problem**, **Slobster**, **Dr Yogami**, The Slammers, and instrumentalists The Bottle-Ups. However *Raw Cuts-Volume One, Garage French*(Criminal Damage CR1-MLP-129) 1986 is rather patchy and best avoided. The same cannot be said of *Declaration of Fuzz* (Glitterhouse Records RP10663), a German LP, which features 18 tracks by US and European new psychedelic/garage bands, including **Miracle Workers**, **Green Telescope**, **Stomach Mouths**, Blacklight Chameleons, and **The Preachers**. Also worth checking out are *Raw Cuts-Volume Three, German Underground* (Satellite Raw 3) which features cuts by Legendary Golden Vampires, **The Chud**, The Beatitudes, **Shiny Gnomes**, Dizzy Satellites, Nirvana Devils, **The Broken Jug** and Les Black Carnations. Also available in the same series is *Volume Four-Australian Nitro* (Satellite RAW 4). *Sounds of Now*(Dionysus ID123305) 1987 also contains a selection of US and European 80's garage/psych. bands. There are 14 tracks including **Yard Trauma** *(I'm Not Like Everybody Else* and *Music*), **The Last Drive**, The Legendary Golden Vampires, The Cynics, The Brood, and **Thee Forgiven**). **Thee Forgiven** and The Brood are also on *The Deadly Spawn* released by Bona-Fide in the USA and Resonance in the Netherlands. This concentrates almost entirely on US bands(such as The Velvet Monkeys, The Subterraneans, The Skeptics, Monster Rock, etc) aside from Germany's **Broken Jug**. *Tuatara-A Flying Nun Compilation* (Flying Nun FN45) 1987 is a compilation of New Zealand bands. Of particular interest here is **The Chill's** psychedelic pop gem *Pink Forest* and **The Clean's** psychedelic instrumental *Fish*. Almost all of the Kiwi bands with any relevance to this book are featured on this compilation. From Australia there's *On The Waterfront*(Waterfront Records DAMP31) 1986- a 12" release of two tracks each by four new bands. The Tripps and The Prangsters are psychedelic pop outfits whilst The Skolars and Love Minus Zero are more mainstream. Returning to British compilations we should not forget *The Waking Dream*(Psycho 35) 1985 which brought to vinyl for the first time **The Magic Mushroom Band**,**The Green Telescope**, Palace Of Light and Sleep Creature and The Vampires as well as the better known **Mood Six**. Then there's RUBBLE 9 *From The House Of Lords* (Bam-Caruso KIRI 065) 1987 which is mostly current bands. Aside from **Paul Roland's** *Mad Elaine* and the title track performed by **The Doctor**, it includes cover versions of *Dear Prudence* (The Time Machine), *Father's Name Is Dad* (The Fading Dream), *(I'm Not Your) Stepping Stone*(The Ice Doves), and *Workshop of My Mind* (The Glass Keys). Other cuts are by The Sugar Battle, The Black Atlas, The Attractions, Sleepeaters and The Wedding. For Syd Barrett fans there's *Beyond The Wild Wood-A Tribute To Syd Barrett* (Imaginary Records ILLUSION 001) 1987. This consists of 14 bands playing their versions of Barrett compositions and includes **Plasticland** *(Octupus)*,**Green Telescope** *(Scream Thy Last Scream)*, Soup Dragons*(Two Of A Kind)*, **The Shamen***(Long Gone)*,**Paul Roland** *(Matilda Mother)*,SS20*(Arnold Layne)*,Tropicana Fishtank*(No Man's Land)*,Ashes In The Morning *(Baby Lemonade)*, and **Opal** *(If The Sun Don't Shine (Adaptation Of Jugband Blues))*. The 80's has seen numerous other interesting compilations of US bands. Zippo's 13 track compilation of US guitar bands *Acres For Cents* (ZN1P 501) is better than most and features tracks by **Giant Sand**, **True West**, **Thin White Rope**, **Naked Prey**, **The Long Ryders**, Russ Tolman, The Windbreakers, Evan Johns and The H-Bombs, Tail Gators, Danny and Dusty, Divine Horsemen, Wild Seeds and The Band of Blacky Ranchette. Finally, returning to the UK, a number of interesting cassettes, which are not reviewed in the following pages have been issued by Acid Tapes. Write to 28,Hopwood Avenue, Hopwood, Heywood, Lancs, OL10 2AZ for further details.

In the 1980's then there are a number of bands who strive to recapture the psychedelic/garage sounds of the mid to late 60's on record and many more for whom this musical genre is just one of a number of influences. A brief introductory guide to bands of both types follows. Constraints of space prevent a more comprehensive guide and a number of 80's guitar-based bands, which draw on 60's influences to some extent, bands like Del Fuegos, The Beat Farmers, The Windbreakers, REM, The Smithereens, The Replacements and The Georgia Satellites have not been included because their relevance to the book is marginal. Other omissions are American punk band Husker Du, whose music is difficult to categorise but normally labelled as hardcore, although on tracks like, *Don't Know Yet* on their *Flip Your Wig* LP with its backwards guitar and some of the cuts on their ambitious double-record concept album, *Zen Arcade*, they certainly sound psychedelic. I've also excluded Sweden's Leather Nun, whose music is very much in the Detroit Stooges/Iggy pop tradition; and Red Lorry Yellow Lorry, the UK band, who with their swirling guitars and gloomy lyrics sound rather like Joy Division, but RLYL do achieve an acid rock guitar sound on some of their songs. The Undertones flirted with 60's style soul psychedelia for a while, particularly on their 1982 EP, *The Love Parade*. Undoubtedly, some readers will disagree with the selections included or excluded here. This is to be expected. Some bands are not easily classified and what is 'psychedelic' to one reader may not be to another. If you feel strongly on these matters by all means write and tell me, but remember the constraints of space determined by the high costs of publication. I've tried to include bands which I think will interest you, my readers, particularly those that are not covered in the 'popular' music press. Readers seeking further information about the bands included in this chapter, particularly the current and more obscure ones should consult the excellent fanzine *Bucketfull Of Brains*, 70, Prince Georges Avenue, London SW20 8BH. Also some records contain details of where further information about the bands can be obtained.

So let's start our survey of 80's neo psychedelic/garage bands and bands for whom the psychedelic/garage genre is an important influence in America.

AMERICAN BANDS

ABSOLUTE GREY: New York new psych outfit comprising vocalist Elizabeth Brown and bass guitarist Mitch Rasor. Have recorded a self-named cassette on Acid Tapes which featured six studio tracks and six live tracks, all originals aside from a cover of **The Dream Syndicate**'s *Tell Me When It's Over*, two LP's *Green House* (Earring EAR 2/Midnight MIR 128)1986 and *What Remains* (Midnight MIR LP 125) 1986 as well as *Painted Post*(Midnight MIR LP 134) 1987, which is a six track experimental accoustic mini-LP.

ACID CASUALTIES: This now defunct Californian band- Mark Avnet(vcls, bs), Tom Brown (drms), Lou Maxfield (gtr) and Arthur Barrow (syn) - drew heavily on late 60's psychedelia and included a version of **Pink Floyd's** *Point Me At The Sky* on their sole LP *Panic Stations* (Rhino RNLP 850) 1982, which featured ex-**Doors** Robby Krieger on guitar.

AMERICAN MUSIC CLUB: Danny Pearson (bs), Matthew Norrolli (drms), Vudi (gtr), Brad Johnson (keyb'ds) and Mark Eitzel (vcls, gtr) recorded a debut album *Restless Stranger* (Grifter GR001) 1985 which is full of haunting songs with a 80's psychedelic feel. Shortly before this book went to press a 1987 album *Engine*(Grifter) was issued. This is available in the UK on Zippo ZONG 020.

ARMS OF SOMEONE NEW: Their debut *Burying The Carnival* (Office) 1984 was a mini-LP full of hypnotic psych, which they followed up with an album, *Susan Sleepwalking* (Office) in 1985.

BAND OF OUTSIDERS: This exciting New York band's name was lifted from an old Luc Goddard film. They formed in 1980 and two members, Marc Jeffrey (gtr, vcls) and Brian James McCarthy (gtr, vcls) had earlier played in a pop outfit, The Limit, whilst at New York University. Richard Maurer (drms) has been their other constant member, but they have had a succession of bassists. A guitar band with psychedelic leanings their albums to date have been *Far Away In America* (Sourmash SM 0101) 1984, *Everything Takes Forever* (IAS NR335) 1985 (French), *Up The River* (Flicknife SHARP 028) 1985 (UK) and *Act Of Faith* (Sourmash US) or (Barclay French) 1986, which was recorded at the Garage in Paris in the summer of 1985. An interesting band but to date they have won only limited recognition.

THE CHESTERFIELD KINGS: From Rochester in upstate New York - Doug Meech (drms, vcls, tamb.), Rick Cona (gtr, vcls, sax), Andy Babiuk (bs, gtr, vcls), Greg Prevost (lead vcls, hrmca, tamb, maraccas) and Orest Guran (keyb'ds)- are an authentic 1966 garage rock outfit. Their debut album *Here Are The Chesterfield Kings* (Mirror 9) 1982, contained covers of **The Chocolate Watch Band's** *No Way Out* and *Expo 2000* and **The Moving Sidewalks** *99th Floor*. Already their early 45's, including another **Watch Band** cover *I Ain't No Miracle Worker* are sought after by collectors of 60's rock. Later albums include *Stop* (Mirror 10) 1986, which includes eight originals as well as cover versions, *Fossils* (Living Eye, GER) 1987, which is a scarce issue of live and early studio recordings and *Don't Open 'Til Doomsday* which was issued by Mirror in the US and New Rose (Rose 128) in France.

THE CRAMPS: Their early albums were a wierd mixture of rockabilly and punk. Originally from New York City - Bryan Gregory(gtr), Kirsty Marlana Wallace (vcls), Eric Lee Purkriser (bs) and Miriam Linna (drms) - made their debut at CBGBs in January 1976 and were featured in a CBS News Special *Raunch and Roll* in February 1978. They issued two 45's on their own Vengeance label in 1978 and in June of the same year, Stephanos who had replaced Linna on drums was questioned as a murder suspect in Toronto. Earlier the band had played the role of thugs in the Amos Poes film *The Foreigner* and appeared in a CBS documentary about New York City rock bands. Booker C (keyboards) joined the line-up for their July 1979 12" EP *Gravest Hits*(Illegal ILS 12013). This quickly became a collectors item, particularly the earliest version issued in blue vinyl. The same line-up appeared on their debut LP, *Songs The Lord Taught Us* (IRS SP007)1980. Gregory left the band in 1980 and briefly became a warlock in California. He was replaced briefly by Julien Bond, who lasted just few months, and then by Kid Congo from Gun Club. The band visited the UK early in 1981 and released their second LP *Psychedelic Jungle* (Illegal SP70016) around the same time. They then became embroiled in a bitter legal action against their record company which led to a period of inactivity. Meanwhile, earlier in 1983, Illegal issued the *Off The Bone* (Illegal ILP 012) album which was an unauthorised compilation of all their UK singles plus the contents of the *Gravest Hits*(EP) in a 3D sleeve. It was later issued in the US with two extra tracks as *Bad Music For Bad People*(IRS SP70042) 1984. Their next album proper, *The Smell Of Female* (Big Beat NED 6) 1983 had been recorded live at New York's Peppermint Lounge in February 1983 and included the band's frantic version of *Psychotic Reaction*. Kid Congo then left to return to Gun Club and was replaced by Ike Knox (cousin of Nick Knox). In 1986 they recorded *Surfin' Dead* for the Soundtrack of the horror film *The Return of The Living Dead*. The band's excellent performance in Auckland on 30th August 1986 is captured on *Rockinnreelininaucklandnewzealand XXX* (Vengeance 669) 1987.

CRYSTALISED MOVEMENTS: Hailing from Hartford, Connecticut the band merge wailing psychedelic guitar riffs and high octane rock on *Mind Disaster*(Psycho 28) 1983, which was earlier issued on the Twisted Village label.

DIMENTIA 13: Psychedelic pop outfit from Ohio whose recordings include *Dementia 13* (Midnight MIR LP 116) 198? and *Mirror Mind* (Midnight MIR LP 130) 198?

DOCTOR'S MOB: Originally comprised of Steve Collier (vcls, gtr), Don Lamb (gtr, vcls), Glenn Benavides (drms) and Jimmy Doluisio (bs), this guitar-orientated outfit from Texas are much in the mould of **True West** on their debut album, *Headache Machine* (Wrestler WR385) 1985. The follow-up, *Sophomore Slump* (Relativity 88561-8149-1) appeared in 1987 with Tim Swingle taking over on bass.

DREAM SYNDICATE: Steve Wynn (gtr), who had earlier played in an embryonic **Long Ryders** was the central figure and main songwriter in this outfit who emerged as a key part of the Los Angeles 'paisley underground' in 1982/83. Their debut album, *Days Of Wine And Roses* (Ruby-Slash JRR 807) 1982 which was released by Rough Trade (ROUGH 53) in the UK displayed the influence of **Television** on tracks like *Halloween*, which culminates into a frantic guitar jam about midway through the song, whilst the title track and *When You Smile* both contained the feedback and fast guitar work associated with **The Velvet Underground.** The latter influence was also evident on a four track (EP), *Sure Thing* (Down There) also recorded in 1982, which was released by Zippo (ZANE 1) in the UK. Bassist Kendra Smith departed to Clay Allison and was replaced by ex-Textone, David Provost on *Medecine Show* (A & M 394990-1) 1984 an UK release and later Karl Precoda left to be replaced on guitar by Paul B. Cutler. *This Is Not The New Dream Syndicate Album Live* (A & M) 1984 was recorded on the national tour that followed *Medecine Show* but is a disappointment. The band made a surprise and highly acclaimed appearance at the Roskilde festival on 5 July 1986 when they replaced The Cult, who withdrew at short notice. The summer of 1986 also saw the release of their next LP, *Out Of The Grey* (Chrysalis CHR 1539) which is more accessible to mainstream rock fans but lacks the cutting edge of their earlier work. They re-emerged in 1987 with a four track 12" on Big Time. This features two new songs, *Drinking Problem* and *The Lonely Bull* plus a couple from their *Out Of The Grey* album.

THE DROOGS: Centred around Roger Clay (gtr) and Rich Albin (vcls) but using many bassists and drummers over the years, this was one of the first bands to pay homage to 60's garage rock in the 70's. They began playing in Southern California in late 1972 and recorded four singles during the mid-70's, unsuccessfully trying to recruit **Sky Saxon** to the band prior to the fourth one, *Overnite Success* (Plug 'N Socket 004), which was dedicated to him. All four are now rare and sought after by collectors. In the late 70's the band went into hibernation, although Rhino included *Set My Love On You* (the band's second 45) on their *Saturday Night Pogo* (Rhino RNLP 003) 1978 compilation and the band's third 45 *Ahead Of My Time* on the sequel *LA In* (Rhino RNLP 009) in 1979. The emergence of 60's influenced bands like **The Last** and **The Unclaimed** in Los Angeles at the start of the 1980's gave **The Droogs** the impetus to reform and helped make them more visible. Following more 45 releases they recorded the *Heads Examined* (EP) (Plug 'N Socket PNSEP101) 1983 which included two self-penned cuts *Train She On* and *98 Steps* and excellent cover versions of **The Lollipop Shoppe's** *You Must Be A Witch* and **Steppenwolf's** *Born To Be Wild*. The same year they issued a French EP(Closer CL007) which featured these four tracks and their 1982 45 *Only Game In Town*. A revamped version of the latter was also included on their mini-LP *Stone Cold World* (Plug'N Socket PNSLP 1001) 1984,which was inconsistent but contained a few killer cuts like *Change Is Gonna Come*, and was later released in the UK on Making Waves in 1986. *Anthology* (Music Mania MM 005) 1986 is a compilation of the band's first six singles most of which are now extremely rare and pricey. A second LP *Kingdom Day* was issued in 1987 by PVC/Jem in the US and licensed to Music Mania for European release.

DUMPTRUCK: From New Haven, Connecticut, the band was formed by Kirk Swan and Seth Tiven early in 1983. They were augmented by Mark Mulcahy (who later joined **Miracle Legion**) and James Clements who both played drums on some tracks. Shaun Devlin, a permanent drummer, was recruited in May 1984 and Steve Michener (bs) joined a few months later. Prior to this *D is for Dumptruck* (Big Time BTA 006), their debut album was well received. Their second LP *Positively* (Big Time BTA 10011) was produced by Don Dixon, who assited on keyboards and backing vocals. Steve Michener left to be replaced by Michael Priggin shortly before its release in March 1986. The album which is well worthy of investigation won the band wider acceptance. Their third effort *For The Country* (Big Time 6051-1-B) 1987 is full of tasteful guitars and an amalgam of folk ,country and conurbation influences.

THE EYES OF MIND: Jamie Phelan (gtr, lead vcls) and Rick Tibbett (bs), both previously in punk rock band American Heritage, joined with Troy Howell (drms) (ex-Salvation Army) and Mark Kuhlman (keyb'ds) to form the band in 1983. They recorded a three track home demo which received airplay on a local radio station and sufficiently impressed Greg Shaw for him to put the group into a recording studio. In late 1983 they recorded a six track EP, produced by Mark Wirtz (who had earlier been associated with British bands like **Tommorrow**). In 1984 additional material was recorded and the EP expanded into an LP *Tales Of The Turquoise Umbrella* (Voxx 200.016) which was also issued in France (Closer CL0018). Characterised by Phelan's wispish vocals and polished production, the album is an interesting amalgam of pop and psychedelia - and is recommended.

FLESHTONES: Lenny Calderone (drms, vcls), Keith Strong (gtr, vcls), Alan Vega (vcls), Jan Marek Pakulski (bs, vcls) and Peter Zaremba (vcls, keyb'ds, hrmnca), formed in New York's Queens in 1976, add their own interpretation to the 60's garage sound on *Upfront* EP (IRS) 1980, *Roman Gods* (A&M SP 70018) 1981, *Hexbreaker* (A&M SP 70605) 1983, their best LP to date, a ROIR cassette *Blast Off* 1982 and *Speed Connection II - The Final Chapter*(IRS 5627) 1986 which captures the band live. Their 1987 offering is *The Fleshtones vs Reality* (Emergo EM9634).

THE FUZZTONES: Based in New York - Rudi Protrudi (vcl), Michael Jay (gtr), Deb O'Nair (organ), Elan Portnoy (bs) and Ira Elliot (drms)- set out playing a straigthforward re-hash of mid-60's garage/ psychedelic punk with covers of **Kenny and The Kasuals** *Jouney To Tyme* and **The Haunted's** *1-2-5* although they write originals too. Protrudi's

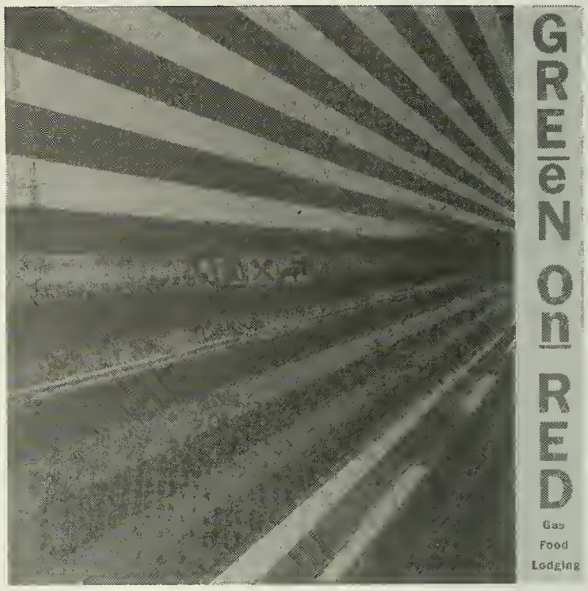
career dates back to 1967-he's played in several bands since. He's also appeared in films, making his debut in *Chelsea Barracks*, and published a fanzine, *Flash In The Pan*. Jay and Portney have both played in the Monitors. Deb O'Nair is responsible for the swirling organ sound that gives their music an hallucinogenic edge. Elliot previously played in Vulcan Death Grip and The Drive-Ins (two of Protrudi's former bands) and soon became an essential part of their act. *Lysergic Examinations* (ABC LP 4) 1985 transplants 60's style garage punk into the 80's. It was originally released in the UK and

appeared in the US a year later, with two different tracks and a new cover designed by Protrudi. *Leave Your Mind At Home* (Midnight MIR LP 105) 1985, a live mini-LP, is in similar vein. They had an album recorded with Screaming Jay Hawkins released by Midnight in France in 1986 (MIR LP 114) and a scarce live album *Lysergic Love* released in Germany. *Live In Europe* (Music Mania MM 006) 1986 is a well recorded live set from their 1985 European tour comprised of mainly new material. The first 5,000 copies included a free flexi disc with Rat Scabies and **Doctor and The Medics** assisting on a re-work of *Gloria*.

GAME THEORY: This Sacramento-based outfit was formed by Scott Miller (gtr, vcls) 1982 following the collapse of his earlier group, Alternate Learning. Other band members are Fred Juhos (bs), Nancy Becker (keyb'ds) and Dave Gill (drms) who replaced earlier drummer Michael Irwin. Their debut LP, *Blaze Of Glory* (Rational 10N 003) 1982 and two 12" EP's *Pointed Accounts Of People You Know* (Rational ONA 004) 1983 and *Distortions* (Rational RGP 8405) 1984 are now all rare. More accessible is the compilation *Dead Centre* (Lolita 5031) 1985 - the title track was reputedly recorded in a bedroom and originally issued as a 7" flexi 33rpm. It's full of ace guitar work and swirling keyboards. Later albums are *Real Night Time* (Enigma 72022-1) 1985, *Big Shot Chronicles* (Enigma Europe 3210-1) 1986 and *Lolita Nation* (Enigma STB 73280) 1987.

GIANT SAND: From Tuscon, Arizona, the band is centred around Howe Gelb (vcl, gtr, piano) and Scott Gerber (bs) and has used various drummers. Originally known as The Giant Sandworms they recorded a four song limited edition EP under this name in 1983 entitled *An Evening At The Wildcat*. Their debut LP *Valley of Rain* (Black Sand/Enigma 72050-1) 1985 is excellent and full of Gelb's wild and unpredictable guitar work. The album is also available in the UK on Zippo (ZONG 008) 1986 with an extra track. The same standard is maintained on their follow-up, *Ballad of a Thin Line Man* (Zippo Zong 013) 1986.

GREEN ON RED: The four original members of this band - Chris Cacavas (gtr, vcls, keyb'ds) Dan Stuart (gtr, vcls) Jack Waterson (bs, vcls) and Alex Mac Nichol (drms) - all played in a Tuscon outfit, The Serfers. In the summer of 1980 all four decided to quit their base in Phoenix, Arizona and move to Los Angeles. To coincide with this they changed their name to **Green On Red** issued a 12" 5 track EP *Two Bibles* (Green On Red GR 001/2) in 1981 and befriended **Dream Syndicate's** Steve Wynn, who issued a limited edition 300 pressing EP *Green On Red* on his own. Down There label (E-1026). Later in 1985 it was issued by Zippo (ZANE 002) in the UK. This encouraging venture aroused the interest of Slash, who signed the band and issued their album debut, *Gravity Talks* (Slash 1-23964) 1983. This was put out by Rough Trade in the UK with rock journalists quoting **The Doors, Velvet Underground, The Byrds** and **Television** among their varying influences. The album was well received and established the band at the forefront of the Los Angeles 'paisley underground' that year. The band's relationship with Slash was not entirely harmonious and in 1984 they quit Slash and signed for Enigma. Chuck Prophet IV came in as an additional guitarist for *Gas Food and Lodgings*(Enigma) 005) in the UK and New Rose (ROSE 65) in France. It proved another excellent album, musically the keyboard domination of their first album gave way to a stronger melodic structure and crisp guitar work. Their mini-LP *No Free Lunch* (Mercury MERM 78) 1985 is not so essential - indeed by now the band had veered away towards C & W material - but contains versions of their popular live songs *(Gee Ain't It Funny How) Time Slips Away* and *Keep On Moving*. Two other rare 1985 issues may interest readers *You Can Run But You Can't Hide*, a fan club issue recorded live in Rome that year and *Live In Italy 1985*, which featured a different concert and included an outake EP with a picture sleeve. Their latest album, *The Killer Inside Me* (Phonogram GOR LP 1) 1987 seems like a concerted attempt to gain wider commercial success and received widespread praise from the



mainstream music press. In September 1987 came the news that Dan Stuart had formed a new band Dan Stuart and the Homebreakers which left **Green On Red** in limbo.

THE GRUESOMES: A Canadian band who rehash garage punk circa 1966 on *Tyrants Of Teen Trash* (OG Records OG 10).

GUADALCANAL DIARY: This foursome - Murray Attaway (vcls, gtr), Rhett Crowe (bs), John Poe (drms, bongos) and Jeff Walls (gtr, autoharp, vcls) - take their name from a book about the allied takeover of a Japanese stronghold in the South Pacific called Guadalcanal. It happened early in the Second World War and was apparently the first allied seizure of a Japanese stronghold. The band chose the range of musical styles . They produced the excellent *Walking In The Shadow Of The Big Man* (Elektra 960 4297) in 1985, which is full of melodic guitar work with the instrumental title cut the pick of the bunch. In 1986 they released a follow-up *Jamboree* (WEA 960478-1) and their latest progressive rock offering is *2x4* (Elektra 960 752-1) 1987. The band write fine material and are a significant 80's guitar band.

THE IMPOSSIBLE YEARS: Todd Louis (vcls, gtr, hrmnca), Howard Hill (bs,vcls) and Seth Adams (drms) originate from Philadelphia but their 12" EP, which is heavily influenced by mid-60's pop, *Scenes We'd Like To See* (Dreamworld DREAM 001) 1983 was an UK release. Three of its four cuts had earlier appeared on a three track cassette. The album is full of flower pop vocals and shimmering guitars.

THE LAST: Now defunct, this was one of the very first 60's revivalist bands to attract attention in Los Angeles. Their original line-up was David Harrison (vcls, bs), Michael Nolte (vcls, bs, perc), Jack Reynolds (drms), Joe Nolte (vcls, gtr) and Vitus Matare (keyb'ds), but only the last two remained until the end, by which time they were joined by

John Rosewall (bs), Steve Andrews (gtr) and John Frank (drms). They were prolific songwriters recording several 45's and appearing on numerous compilations e.g. *We're In Control* on *Waves* (Bomp BLP 4003) and cuts on *Warf Rats Tales* (Warf Rat SLP 0183), *Radio Tokyo Tapes Vol 1* (Ear Movie EMC 0027) and *Rebel Kind* (Sounds Interesting SILP 011). In addition to an LP *L.A. Explosions* (Bomp BLP 4004) 1979, which is a stunning combination of Vox/Farfisa organ riffs, melodic guitar leads and Nolte's superb vocals, they issued an EP *Fade To Black* (Bomp BMP 12132) in 1982 and a compilation of their material was issued in France, *Painted Smiles on a Dead Man* (Lolita 5005) in 1984. Although commercial success eluded them, **The Last** were arguably one of LA's most talented bands.

THE LEAVING TRAINS: Jason Kahn (drms), James Moreland (gtr, vcls), Manfred Hofer (gtr) and Tom Hofer (gtr) formed in the Los Angeles area in August 1980. In 1981 they recorded *Virginia City* for the compilation *Keats Rides A Harley* (Happy Squid HS007) and a debut 45 the following year. It was their two cuts *I'm A Leaving Train* and *Creeping Coastline of Lights* on the 1982 *Warf Rats Tales* (Warf Rat SLP 0183) compilation which aroused interest in them among underground music circles. Re-recorded versions of these cuts were featured on their debut album *Well Down Blue Highway* (Bemisbrain/ Enigma E1108)) 1985. Although the band has sometimes been regarded as part of the 'paisley underground' the album shows a range of styles that owes as much to punk bands like **The MC5** and The Stooges as to psychedelics. Musically psychedelia is just one of many of their moods. Later albums have been *Kill Tunes* (SST 071) 1986 and *Fuck* (SST 114) 1987.

LET'S ACTIVE: Formed in October 1981 in North Carolina - Sara Romweber (drms), Mitch Easter (gtr) and Faye Hunter (bs) - are probably best known for the inclusion of R.E.M. producer Easter. Indeed national recognition came very much in the wake of R.E.M.'s success. Psychedelia is just one of their musical influences which include pop, garage rock and folk. Their EP *Afoot* (I.R.S. 70505) 1983 was disappointing but the album *Cypress* (I.R.S. 7047) 1982 was diverse and critically acclaimed. Produced by Don Dixon who co-produced R.E.M.'s *Murmur* with Mitch Easter, it's full of driving drums and shining guitar work. Drummer, Sara Romweber fell in love and remained in Britain after an Autumn 1984 tour and Hunter also later left the band. A further album, *Big Plans For Everybody* (IRS MIRF 1011) was issued in 1986. Easter recorded that with Hunter, Angie Carlson (gtr, keyb'ds) and Eric Marshall (drms). It's rather melancholic when compared to their earlier material but appealing nonetheless.

THE LONG RYDERS: The early history of this highly touted Los Angeles based band is closely linked with that of the **The Unclaimed**. Sid Griffin (gtr, vcls) originally from St Matthews near Louisville, Kentucky and Barry Shank (bs), who grew up in Kansas City, both left **The Unclaimed** because they didn't like the musical direction Shelley planned for it. They formed a band with Steve Wynn (gtr), who was rehearsing with **Dream Syndicate** and Matt Roberts (drms), who was also in **The Unclaimed**. They did not have a name, but the line-up amounted to an embryonic **Long Ryders**. It was a short-lived adventure because Roberts was pressured to concentrate full-time on **The Unclaimed** and Wynn decided to expend all his energies on **Dream Syndicate**. Californian, Greg Souders, and Virginian, Steve McCarthy, came in as replacements and the new line-up chose the name, **The Long Ryders** from the movie. Meanwhile Des Brewer came in on bass for Barry Shank who rejoined **The Unclaimed**. They recorded a McCarthy garage rock number *Still Get By* for the *Radio Tokyo Tapes* (Ear Movie EMC 0027) compilation in 1983. Later that year the excellent 5-track 12" EP *10-5-60* was issued. This helped establish the band at the forefront of the 'paisley underground' of that year. *And She Rides* and *Join My Gang*, in particular, contained masterful **Byrds**-like guitar work and harmonies. Its 60's revivalism was coloured by a strong country influence. When Brewer left to spend more time with his family, he was replaced by solo artist, Tom Stevens. Although they emerged as part of the 'paisley underground' their albums are more country rock influenced, so much so that it would now be wholly inappropriate to tag them as part of the neo-psychedelic movement. *Native Sons* (Frontier) 1984 (issued as Zippo ZONG 3 in the UK the following year) had its moments. *State Of Our Union* (Island 207411-620) 1985 is full of country rock riffs, folky harmonies and harmonica solos. The band issued a free flexi disc for Christmas 1985 for their fans under the pseudonym, The Spinning Wighats. Their 1983 mini-LP *10-5-60* was re-issued by Zippo in summer 1987 with one more track recorded in 1985 entitled *The Trip*, but their latest LP *Two Fisted Tales* (Island IS 330) 1987 was lacking in imagination and rather disappointing.

THE LYRES: A Boston garage rock combo centred around Jeff Connolly, which has undergone various personnel changes since its formation in 1979. The band's debut LP *On Fyre* (Ace of Hearts) 1982, which was also issued in France as New Rose (ROSE 35), must be regarded as classic garage-rock with its surging guitars and explosive organ. Also worth investigating is *Lyres Lyres* (New Rose - ROSE 103) 1984 which is a mixture of originals and cover versions and their 1987 release *Live At Cantones* (Pryct 1003). There is also a box set of the band's material, which includes the *On Fyre* LP and two 12" singles.

THE MAD VIOLETS: Formed by Wendy Wild (vcls) and Dino Sorbello (gtr) in New York they auditioned various bassists and drummers before Walter Sczesny (bs) and Dan Reich (drms) were recruited. Both had previously played for The Cyclones, a New York pop/surf band. Their stage act centres around the dynamic Wild who prances around energetically in scantily-clad leather gear. Musically acid-influenced (they've been known to distibute mushrooms to their audience), after contributing to Voxx's *Battle of the Bands* compilation, they issued a French mini-LP *World of the Mad Violets* (Lolita 5046) 1986, which included some strong self-penned numbers. The band are an important part of 80's style 'new psychedelia'.

MIRACLE LEGION: From Connecticut are based around the songwriting duo of Mark Mulcahy and Ray Neal who just met when Ray became roadie for The Saucers, a local Connecticut band who Mark drummed for. They later had spells together in two short-lived outfits, The Stray Divides and The Obvious and Mark had a short spell in **Dumptruck** playing drums on their debut album before leaving. **Miracle Legion** was formed in early 1983 and their mini-LP *The Backyard* was released by the local Incas label in 1985. It was later licensed to Making Waves (SPIN 302) in the UK and Closer in France. Later in 1987 this guitar band issued an excellent full LP *Surprise, Surprise, Surprise* (Rough Trade ROUGH 112) in the UK.

THE MOBERLYS: Formed in Seattle in 1978 by Jim Basnight (gtr, vcls) when The Mice, a local punk group, folded. The remaining members of the guitar dominated quartet were Steve Grindle (bs), Bill Walters (drms) and Ernie Shapiro (gtr). This line-up recorded a self-titled album for Safety First records in 1980 and then split up. Grindle later played in a series of rockabilly bands and the guitarist Ernie Shapiro also went on to play with a series of local bands. Basnight then started doing sessions for the *I Wanna Be Yours* EP, which was issued on Precedent Records in 1984, as a duo with Dave Dreary, and they were later joined first by Toby Keil (bs) and then by Johnny Gilette (gtr, vcls). Steve Randall of **The Last** put him in touch with Randall Wixen whose music company Blacklash licenses material to Lolita and this presented the opportunity for a further album *Sexteen* (Lolita 5033) 1984. They have an impressive live act performing many garage classics.

NAKED PREY: Originally from Tucson, Arizona but based in Los Angeles the outfit comprises Van Christian (lead vcls, gtr), David Seger (gtr), Sam Blake (drms) (who was later replaced by Tom Larkins from **Giant Sand**) and Richard Badenious (bs). Their debut mini-LP *Naked Prey* (Down There/Enigma E 1126) 1984 was produced by **Green On Red's** Dan Stuart. Musically on the heavy side the material on the album, whilst powerful, (6 of the 7 are originals) is not quite of **Green On Red's** standard. The mini-LP was re-issued by Enigma (1126-1) in 1987 and padded out with demos recorded the same year to make it into a full length album. A second studio LP *Under The Blue Marlin* (Frontier FLP 1016) 1986, (issued by Zippo ZONG.011) in the UK, was well received and a further one *Out Of The Grey* due for release shortly.

OPAL: Centred around Kendra Smith and David Robuck, remaining members are Suki Gwers, William Cooper, Aaron Sherer and Keith Mitchell, and their guitar rock can be sampled on *Happy Nightmare Baby* (SST) 1987, available on Rough Trade (ROUGH 116) in the UK.

THE OUTNUMBERED: On their promising debut LP *Why Are All The Good People Going Crazy* (Homestead HMS 019) 1985 - Jon Ginoli(bs, vcls), Paul Budin (bs, hrmnca, vcls), Tim McKeage (gtr, vcls) and Ken Golub (drms, perc) - play melodic guitar work reminiscent of **The Byrds** in their heyday. On some tracks, particularly *Don't You Feel It* and *Cover Me With Flowers*, the guitar sound is more psychedelic. The follow-up, *Holding The Grey Grenade Too Long* (Homestead HMS 051) 1986 is also worth investigation.

THE PANDORAS: Another Greg Shaw Californian production, this all-girl band featuring Paula Pierce (gtr, vcls), Gwynne Kelly (keyb'ds, vcls), Casey (drms) and Bambi Conway (bs) transform 1966 into the 1980's. Their debut LP sleeve *It's About Time* (Voxx VXS Z00.021) 1984 is a take from **The Shadows of Knight's** *Gloria*. The lifelines and liner notes are written in 60's style. Paula Pierce writes the material which ranges from jangling folk rock to brash rockers. The vocals are strong, but the material is unexceptional. In July 1985 they signed to Rhino Records in Santa Monica, but their 1986 LP release *Stop Pretending* (Rhino RNLP 70857) was a little disappointing.

PLAN 9: Steve Andersen (drms), Deborah Demarco (keyb'ds), Michael Ripa (gtr, vcls, perc), Eric Stumpo (gtr, vcls), Evan Williams (gtr), John Florence (bs, perc) and John De Vault (gtr) are **Plan 9**. Originally from Rhode Island, the band recorded a 45 for Voxx in 1981 and their debut album *Frustration* (Voxx VXS 000.007) in 1982. It contained no originals but was full of hopelessly obscure late 60's garage psychedelic nuggets. Four guitars are used to provide a swirling wall of noise. Their second LP, *Dealing With The Dead* (Midnight MIR LP 103) 1984 followed the same format but featured eight original songs too. They produced and arranged it themselves. The farfisa organ and guitar riffs on tracks like *Gone* and *Beg For Love* are replicas of mid-60's garage rock, as is the fuzz guitar on *I Like Girls* and *White Woman* and the discordant guitar work of *B-3-11*. In 1984 New Rose issued *Plan 9* (NR ROSE 41) which was comprised of demos and outtakes and the band's next release - a live LP - *I've Just Killed A Man I Don't Want To See Any Meat* (Midnight MIR 107) 1985 was recorded during a 1984 summer tour. It included a

guest appearance by **Lyre** Jeff Connolly. More recent issues have been *Keep Your Cool And Read The Rules* (Pink Dust) 1985, *Anywhere, Anyplace, Anywhere* (Pink Dust/ Enigma Europe 72182-1) 1986 and *Sea Hunt* (Enigma 3248-1) 1987.

PLASTICLAND: Although from Milwaukee, Wisconsin, **Plasticland's** music owes something to some of the UK sixties mod/flower power bands like **The Creation**. Glenn Rehse (vcls) and John Frankovic (bs) are the band's central figures. They had earlier played together in schoolband, William The Conqueror, who developed into a hard rock band but did not record. The remaining members are Dan Mullen (gtr, violin) and Bob McCuen (drms). A 45 *Color Appreciation* was first issued as a private pressing in the late 70's. They had a cut *Office Skills* (the flip of their second single) on the compilation *Battle Of The Garages* (Voxx VXS 200.006) in 1981 and the same year a picture sleeve five track EP *Vibrasonics From Plasticland* (Scadillac SC3001) appeared. Despite the fact that it is a collection of singles, demos, outtakes and cover versions, their debut album *Color Appreciation* (Enigma 72011-1) 1983 - which was issued in France by Lolita 5018

in 1984 - has been among the most acclaimed neopsychedelic albums of the 80's. Their next album, *Wonder Wonderful Wonderland* (Pink Dust/Enigma Europe 2063-1) was similar, full of charming, whimsical and often witty psychedelic rock. Their 1987 release *Salon* (Enigma 2179-1) shows a much stronger r'n'b influence than their earlier work.

THE POINT: Although originating from Livermore in North Carolina the band - Mike Alford (drms), Greg Edwards (bs, vcls), Jon Stebbins (gtr) and Tom Alford (gtr, vcls) - based itself in Los Angeles from 1979 onwards. After recording a pleasant 4- track EP on their own label, Vitus Matare, keyboardist and vocalist with **The Last** became their producer and put them in the recording studio. *Pothead* their cut on the *Warf Rat Tales* (Warf Rat SLP 0183) compilation helped establish the band as an important part of Los Angeles-based neopsychedelia. The cut contains some fine unnerving guitar work. Their debut album, *Magic Circle* (Warf Rat) 1983 - issued in France by Lolita (5011) in 1984 - is an amalgam of psychedelia, garage punk, folk rock and rockabilly and contains ace guitar work on tracks like *You're The Fix I Need* and *She's Gone Too Far*. The same year the band appeared on the compilation *Rebel Kind* (Sounds Interesting SILP 011) and later on the 1984 compilation *Midnight Christmas Mess* (Midnight MIR LP106).

RAIN PARADE: Very much at the forefront of the Los Angeles neopsychedelic movement, this band have been likened to The Lefte Bank and Syd Barrett but like all the best bands of their ilk their music is full of their own positive interpretation. The original line-up was Matthew Piucci (gtr, vcls, sitar), David Roback (gtr, vcls), Will Glenn (keyb'ds, perc), Steven Roback (bs, vcls) and Michael Murphy (drms), who was soon replaced by Eddie Kalwa. After an excellent debut 45 for their own Llama record company in 1982, they recorded cuts for the compilation LP *Warf Rat Tales* (Warf Rat SLP 0183). The standard of their debut album *Emergency 3rd Rail Power Trip* (Enigma 19) 1983 (issued by Zippo ZING001 in the UK) was very high and tracks like *Saturday's Asyluum* and the Barrett-influenced *Look At Merri* are fine examples of their effective blend of keyboards and guitars. Early in 1984 they received a setback when David Roback left to join Clay Allison but their mini-LP, *Explosions In The Glass Palace* (Enigma) (issued by Zippo ZANE 003 in the UK) was again excellent. The band embarked on an extensive US tour to promote the mini-LP and have developed a strong live act. Kalwa left after the tour and John Thoman (gtr), ex-Beatnicks and ex-Coaster, Mark Marcum (drms) joined as the band reverted back to a quintet. The band signed for Island Records early in 1985. Their *Beyond The Sunset (Live in Japan)* LP conains a few new numbers but largely versions of old favourites. Other album releases included *Welcome To Paisleyland* (Clean Sound), an obscure Italian live issue, and *Live In Italy* (Frog) 1985 - a fan club picture disc recorded at the Big Club, Turin in 1985. Sadly the band are now defunct.

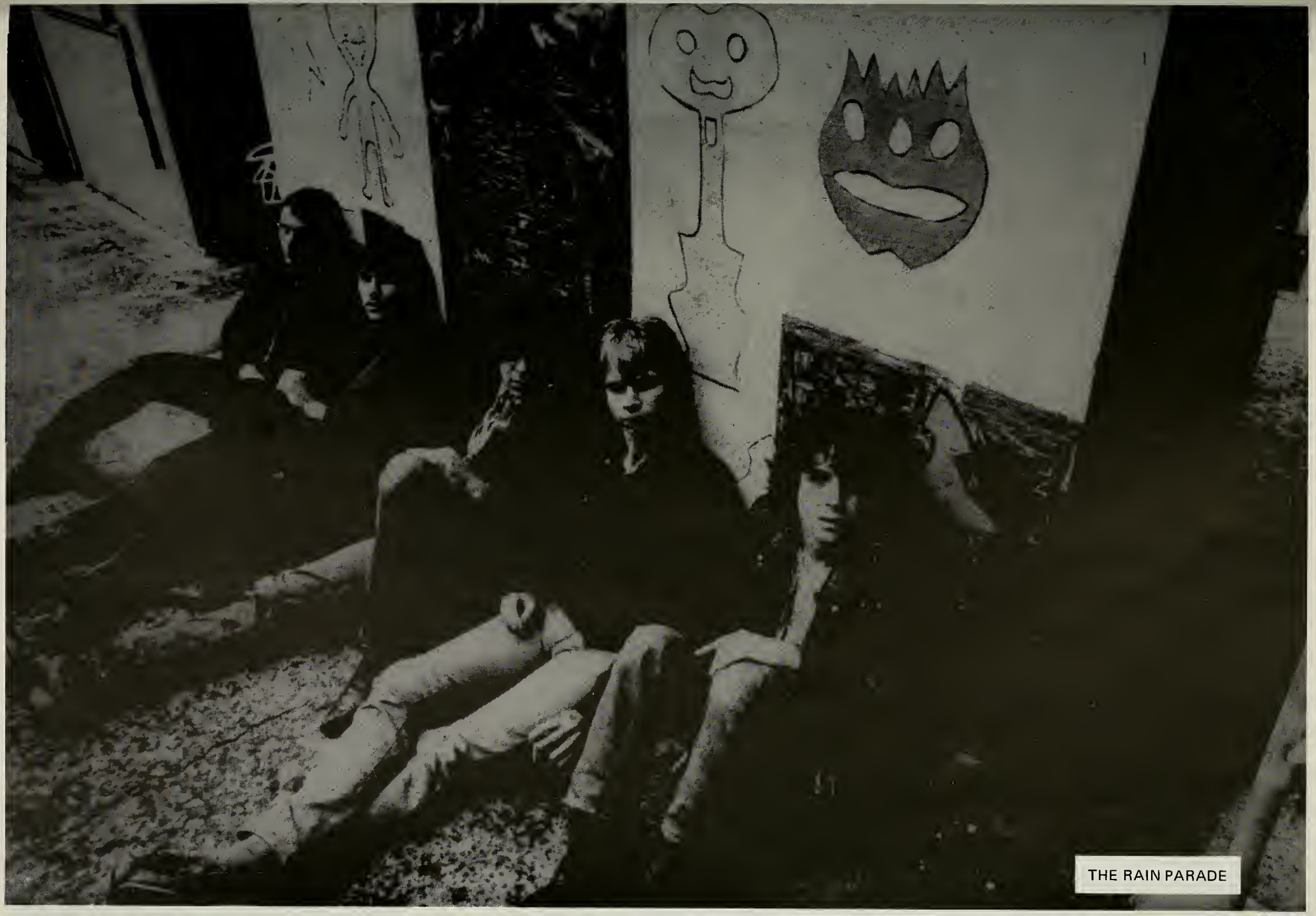
THE SLICKEE BOYS: Martha Hull (lead vcls), Chris Rounds (drms), Andy Charneco (bs), Marshall Keith (lead gtr, keyb'ds) and Kim Kane (gtr, organ) started out in Washington D.C. in 1976. They went through a succession of bassists in their early years. Their debut LP, *Separated Vegetables* was a limited edition pressing of 100, although a further 300 were pressed on its reissue in 1980 (on LIMP 10003). They also issued three EP's during the late 70's, *Hot and Cool* (Dacoit 001) 1976, *Mersey Mersey Me* (LIMP 001) 1978 and *Third EP* (LIMP 005) 1979. They've also appeared on numerous compilations. Musically they play a brand of garage rock and roll with psychedelic and r'n'b trappings. Their second LP, *Cybernetic Dreams of Pi* (Twin Tone TTR 8337) 1983, released in France by New Rose (ROSE 33), lacks consistency, but has its moments with tracks like *Escalator 66* and R. Plummer's *Invisible People*. Follow-up *Uh Oh....No Breaks* (Twin Tone) 1985, released in France by New Rose (ROSE 57), has the occasional tasty guitar lick and interesting sound effect sandwiched between many mundane fast rockers. By that time only Keith and Kane of the original line-up remained. They were joined by Dan Palenski (drms), John Chumbris (bs) and Mark Noone (lead vcls). The German Line label also issued *Here To Stay* in 1982 which is a collection of home-made recordings that capture the band's early development.

TELEVISION: Formed in December 1973 the band evolved from the Neon Boys with whom Tom Verlaine (gtr, vcls), Richard Lloyd (gtr, vcls), Richard Hell (bs) and Billy Ficca (drms) had all played. Tom Verlaine (real name Tom Miller) had named himself after the French symbolist poet. As a live act the band were the ultimate garage band. They had a very distinctive dual guitar interplay and a tendency to invoke long guitar jams reminiscent of psychedelic era bands like **The Grateful Dead**, **The Byrds** and **Quicksilver**. Richard Hell departed in May 1975 to join The Heartbreakers, but went solo the following year with Richard Hell And The Voidoids. Dee Dee Ramone auditioned unsuccessfully for the bassist slot but eventually, Fred Smith was recruited as a replacement. Both their albums, *Marquee Moon* (Elektra 7E 1098) 1977 and *Adventure* (Elektra 6E 133) 1978 are recommended. The band played a farewell gig at Bottom Line in New York City in August 1978. Both Richard Lloyd and Tom Verlaine embarked on solo careers. Ficca joined The Waitresses in 1980. The same year Smith played with The Roches and Willie Nite, before rejoining Verlaine's support band. Posthumous issues of their material include *The Blow Up* (ROIR) a posthumous tape of live performances showing the more raucous side of their music and including versions of *Satisfaction* and the **13th Floor Elevator's** *Fire Engine*. Various bootlegs of their material are also available including *Arrow: Live At My Father* (F85) 1980 which captures the band in a superb live performance and *Television With Brian Eno* (Pentagram) which consists of demo tapes on which Eno sings back-up vocals and produces.

Television's records did not sell well but they were critically acclaimed and are frequently cited as an influence on 80's US psych/punk bands like **True West**, **Green On Red**, and **Dream Syndicate** and UK bands like **Echo And The Bunnymen**.

THE TELL-TALE HEARTS: Ray Brandes (vcls, maracas, tamb), Eric Bacher (gtr), Bill Calhoun (organ, piano, hrmnca), Mike Stax (bs) and David Klowden (drms) are a Californian outfit whose self-titled debut LP (Voxx 200.027) was produced by Greg Shaw and released in 1985. This and a mini-LP, *The Now Sound Of...Tell-Tale Hearts* (Voxx 200.036) 1986, which was recorded in mono both transplant garage/punk circa 1965 into the mid-80's.

THE THINGS: This Southern California band - Steve Crabtree (vcls, gtr, keyb'ds) Pete Rouch (bs, vcls), Roy McDonald (drms) and Andre Garcia (gtr) - have a folky edge and jangling guitars reminiscent of **The Byrds**. The focal point of the band is Steve Crabtree


THE RAIN PARADE

TRUE WEST

who writes, sings and produces all the material and both of their two LP's to date, *Coloured Heaven* (Voxx VXS 200.022) 1984 and *Outside My Window* (Voxx VXS 200.033) 1986 are worth checking out.

THIN WHITE ROPE: A highly regarded guitar band from Sacramento, California, who were closely linked to **True West** in their early days. Kevin Staydohan (bs, vcls) left the band to play for **True West** and Frank French (drms) and his replacement, Joe Becker (drms) also played for both bands. In May 1984 they recorded a 17 track demo tape which eventually resulted in *Exploring The Axis* (Rational), which was released by Zippo in the UK. It's full of ringing and snarling guitars and **Moby Grape**, **Mad River**, early **Quicksilver** and The Rolling Stones have all been cited as influences. The follow-up *Moonhead* available in the UK on Zippo (ZONG.017) 1987 has also met with considerable acclaim. Aside from Becker, the other band members are Guy Kyser (vcl, gtr), Roger Kunkel (gtr) and Steve Tesluk (bs).

THE THREE O'CLOCK: In the spring of 1981 an outfit called The Salvation Army centred around Michael Querico (bs, vcls) and Greg Gutierrez (lead gtr) came together. Setting out as a mixture of hardcore punk and pop they issued a 45 and subsequently, having progressed to a modern psychedelic pop format, a self-titled album which has subsequently been reissued as *Before Three O'Clock* (Frontier FLP 1010) 1985. When the Salvation Army organisation ordered the band to stop using their name, in the summer of 1982, they called themselves **The Three O'clock**. With drummer Danny Benair, from Choir Invisible, and Mickey Mariano (keyb'ds) from Great Buildings they cut an EP *Baroque Hoedown* (Frontier FLP 1010) 1983, which established themselves as one of

the main proponents of 'paisley underground'. Their debut album *16 Tambourines* (Frontier FLP 1012) 1983 included the power pop song *Jet Fighter*, which became a minor hit in Los Angeles. In November 1984 they signed for IRS and their follow-up LP, *Arrive Without Travelling* (IRS ILP 26380/MCA 5591), which was recorded in Germany and produced by Mike Hedges, represented a noteworthy progression on their earlier work. 1987 saw the issue of *Ever After* (IRS MIRF 1016) which was full of decorative guitar solos and yearning vocals. More recently the band signed to Prince's Paisley Park label.

TRUE WEST: Originally from Sacremento but later based in Los Angeles the band take their name from the Sam Shepard play. The nucleus of the band was songwriter/guitarist Russ Tolman (gtr) (previously with Meantime), Gavin Blair (vcls) (ex-X Men) and Richard McGrath (gtr) both of whom sometimes co-write with Tolman. McGrath along with Mike Palmer (bs) and Frank French (drms) had previously played with Permanent Wave. Their debut EP *Lucifer Sam* (Bring Out Your Dead Records) 1983 was centred around a reinterpretation of a Syd Barrett composition. French soon left to join **Thin White Rope**, later followed by his replacement drummer in **True West**, Joe Becker. Debut album *Hollywood Holiday* (New Rose ROSE 23) 1983, co-produced by Russ Tolman and Steve Wynn (of **Long Ryders** and later **Dream Syndicate**) is full of melodic ringing guitar work and contains mainly excellent tracks as does *Drifters* (PVC/Zippo ZONG 004) 1984. **True West** have been described as the true heirs of **The Quicksilver** crown, although **Television** appear to have been an important influence, too. The album is full of yearning vocals superimposed over duelling guitars. Chris Cacavas (of **Green On Red**) guested on keyboards on some tracks and Steve McCarthy and Sid Griffin sang backing vocals. Steve Packenham was by now the drummer and earlier Kevin Staydohar had replaced Mike Palmer on bass. Both albums are essential items. In 1985 McGrath and Blair parted company with Tolman, but their subsequent effort *Hands Of Fate* (CD Records CD.041 (cassette only)) 1986 proved that the band still had a lot to offer and included a version of **The Yardbirds** classic *Happenings Ten Years Time Ago*.

THE UNCLAIMED: Taking their name from the legendary mid-Western garage band, The Uncalled For, the band was centred around Shelley Ganz (gtr, lead vcls). Other original members were Sid Griffin (lead gtr), who had earlier played with Kentucky band, The Frosties and short-lived Los Angeles venture, Death Wish; Thom Hand (keyb'ds), and Steve Galloway (drms). They originally formed in 1979 and reformed in 1980 without Hand but with the addition of Barry Shank (bs) and Richard Coffee (lead gtr, keyb'ds). They recorded a rather rushed EP for Moxie which did not do them justice. By the time of their LP *Primordial Ooze Flavoured* (Hysteria HLP 1300) 1984 Sid Griffin had left for **The Long Ryders** and Lee Joseph had joined on bass. This and their cuts on *Rebel Kind* (Sounds Interesting SILP 011) 1983 and *Battle Of The Garages Vol 2* (Voxx) 1984 won some acclaim for their garage sound, but they disintegrated before they could reach their full potential. Their mini-LP has recently been remastered and reissued with a full colour sleeve on the Dutch Resonance label.

THE UNITED STATES OF EXISTENCE: This band was concieved in Baltimore, Maryland in March 1978 by Paul Rieger (gtr) and Bob Tiefenwerth (keyb'ds), veterans of many local bands and serious record collectors, who were heavily into psychedelia. Their *Return To The Psychedelic* was one of the stand out tracks on Greg Shaw's *Battle Of The Garages* (Voxx 200.006) 1981 compilation. Other original members were Bert Taylor (drms) and Dennis Davidson (vcls), although Taylor later left and was replaced by Gary Schwartz. They had a cut *Shadows Of Rainbows* on *The Rebel Kind* (Sounds Interesting SILP 011) and a 45, but were very much a part-time band. It was not until 1986 that an album *Introducing United States Of Existence* (Bam-Caruso KIRI.048) appeared.

VIETNAM VETERANS: A psychedelic punk outfit - Mark Enbatta (gtr,vcls) Greg Jones (gtr), Angelo Jupp (bs), Steve Palermo (drms), D.D. Richardson (hrmnca), and Lucas Trouble (keyb'ds) - their debut album, *On The Right Track Now* (Lolita 5001) 1983, sleevenotes declare 'Here's the fuckin' ultimate lysergic rock'n'roll band'. Their **Elevators**-influenced album includes an excellent version of Roky Erickson's *I Walked With A Zombie* and Erickson-Hall's *Right Track Now*. By comparison, the follow-up, *Crawfish For The Notary* (Lolita 5030) 1984 was disappointing. For this Palermo had been replaced on drums by Martin Joyce and Richardson had left the band. A double live LP released in Germany, *Green Peas* (Music Mania) 1985 followed and captured the band at its most ferocious, and their next studio effort *In Ancient Times* (Music Mania MM003) 1986 seemed a little tame by comparison.

VIOLENT FEMMES: Hailing from Madison, Wisconsin, this outfit - Gordon Gano (vcls), Brian Ritchie (bs) and Victor Delorenzo (drms) - was apparently discovered busking outside a theatre by Prentender's Chrissie Hynde and James Honeyman-Scott, who invited them to open their show that night. They've been called the Chas and Dave of the American garage and album releases so far have been *Violent Femmes* (Slash SLMP 15) 198? issued by Rough Trade in the UK, *Hallowed Ground* (London SLAP 1) 1985 and *The Blind Leading The Naked* (Slash US 25340/1), which includes The Horns of Dilemna as a backing group. The latter album was produced by Talking Head's Jerry Harrison, but overall was rather disappointing. Bassist Brian Ritchie has recently issued his own solo album *The Blend* (SST 141) 1987.

THE VIPERS: From New York - John Adam Weiss (vcls), Paul Monroe Martin (gtr, vcls, bongos), David Andrew Mann (gtr, keyb'd, hrmnca, vcls), Graham May (bs, vcls) and Patrick Allen Brown (drms, perc, harp) - are one of the said city's leading psychedelic garage outfits. Their debut album, *Outta The Nest* (Pacific PVC 8928) 1984 was full of strong originals.

WEDNESDAY WEEK: Another band associated with the Los Angeles 'paisley underground', this was centred around Kelly Callan (drms) and Kristi Callan (gtr, vcls), who had earlier played with Steve Wynn in Goat Deity. When Wynn left they formed a new band with Kjehl Johanson (bs), which was initially known as Narrow Adventure, but changed to **Wednesday Week** (after The Undertones' song). They recorded two tracks for the Warfrat compilation in 1983. David Provost replaced Johanson on bass for their debut album *Betsy's House* (Warfrat SEP 0983) 1984, which was melodic but naive. David Nolte (gtr), a former **Last** member has often played with them on tours and in the studio. Their most recent issue was *What We Had* (Enigma Europe 3215-1) in 1986.

THE WIPERS: A superb outfit from Portland, Oregon centred around writer/vocalist/guitarist, Greg Sage. Other founding members were Dave Koupal (bs) and Sam Henry (drms). They made a 45 for Trap records in 1978 and had a cut, *Same Old Thing* on the compilation, *Portland Punk Live At The Earth 10-29-79* (Trap T-004). 1980 saw them sign to Park Avenue Records, who released an EP, *Alien Boy* (Park Avenue PA-10-EP) and their debut LP *Is This Real?* (Park Avenue PA 82801) the same year. This is dominated by short, fast punkish compositions, but the discordant, unnerving guitar work on one cut, *Alien Boy* previews their later work. In August 1980 they issued a three track EP and the following year they had two tracks, *My Vengeance* and *The Story* included on a *Trap Sampler* (Trap TR-007), which came in a folded picture sleeve. *Youth Of America* (Park Avenue PA 82802) 1981, their second album was a real killer, full of fast and often discordant guitar work. Their first and second LP's were later reissued in the UK by Psycho Records. Their third LP *Over The Edge* (Brain Eater 2) 1983 is also excellent, full of driving guitar-orientated rock songs and was later re-issued by Enigma (2187-1) in 1986. 1985 saw the issue of *Wipers Live* (Enigma 72026) which contains superb versions of early classics and unreleased numbers. 1986 saw the release of another fine studio LP, *Land Of The Lost* (Restless 72094-1) and *Follow Blind* (Restless/Enigma 72094-1) followed in 1987. All of their albums are recommended.

Greg Sage has also issued a solo LP, *Straight Ahead* (Enigma 72007-1) 1985 which was full of songs of haunting simplicity though without the overkill of **The Wipers**.

YARD TRAUMA: Out of Tucson, Arizona, Lance Kaufman (keyb'ds), Joe Dodge (gtr) and Lee Joseph (bs), who had a spell with **The Unclaimed**, are the heart of this band who, though influenced by outfits like **The Chocolate Watch Band** and **The Seeds**, perform Lee Joseph originals on their eight track mini-LP *Yard Trauma* (Dionysus Records ID 8402) 1984 of garage-orientated psychedelia which was also issued in France as *No Conclusions* (Lolita 5048) 1986, *It Must Have Been Something I Took Last Night* (Dionysus Records ID 8502) followed in 1985. Their third LP, *Music* (LSD German) 1987 is a 12 track album of alternate takes and obscure recordings between 1983 and 1986.

Here's a list of other less well-known bands you may wish to investigate:-
AGENT ORANGE - *LIVING IN DARKNESS* (Posh Boy PBS 122) 1981.
- *BITCHIN' SUMMER* (Posh Boy) 4 track mini-LP 1982.
- *WHEN YOU LEAST EXPECT IT* (What/Enigma) 4 track mini-LP, 1984. From Fullerton California, this trio tend more towards hardcore punk.

ALWAYS AUGUST - *BLACK PYRAMID* (SST) 1987 . Californian guitar-orientated melodic psych.
- *LARGENESS WITH (W)HOLES* (SST) 1987.

THE ANGRY SAMOANS - *YESTERDAY STARTED TOMORROW* (PVC 6915) 12" 1987. This is a reissue of a 6 track pop/psych offering previously issued on Bad Trip Records.

AREA - *RADIO CAROLINE* (Office) 198?. Melodic 80's style psych.

BAY OF PIGS - *PLASTIC PIG* (Chameleon) 1987. Guitar rock.

BLUE MOVIE - *HEARTS IN CLUBS* (Good Foot GF1001) 1986. Guitar-based rock with pop, folk and country influences.

BLACKLIGHT CHAMELEONS - *BLACKLIGHT CHAMELEONS* (Voxx) 198?. 60's influenced garage/psych.

THE CAVEMEN - *YEAH!* (Midnight MIR.LP 120) 1986. The group are a four piece from Austin, Texas - George Brainard (vcl), Dudley McKenzie (drms), Travis Graber (bs) and Denman Shelter (gtr, vcl) - whose music is raw and draws equally on punk and garage rock.

CHARACTER - *CHARACTER* (mini LP) (Crank-private pressing) 1984. Heavy metal orientated high energy guitar work.

PAUL CHASTAIN - *HALO* (Pet Sounds PSMA-001965) 1985 (mini LP). Jangling guitar, warm vocals with an occasional psychedelic influence.

CHILDREN'S DAY - *A MESSAGE TO PRETTY* (Jungle) 1987. Mini-LP-UK release). LA psych-influenced rock trio. Grew out of St Vitus Dance.

THE CRAWLING WALLS - *INNER LIMITS* (Voxx VXS 200.035) 1985.

DARK CELLARS - *HEAVY SYRUP* (Alien Cactus) 198? This is rumoured to feature members of Hopelessly Obscure.

DEEP SIX - *GARAGE D'OR* (Coyote) 198? Psychedelic pop.

DINOSAUR - *DINOSAUR* (Homestead HMS 015) 1985. An interesting album full of unnerving, disturbing music.

- *YOU'RE LIVING ALL OVER ME* (SST) 1987.

DOWNSIDERS - *DOWNSIDERS* (Black Park) 198? Psych. pop from North Carolina.

DOWNY MILDEW - *BROOMTREE* (Texas Hotel) 198? **Pink Floyd**-style dreamy melodic psych.

DREAMS SO REAL - *FATHER'S HOUSE* (Coyote) 1987. 80's psych produced by **Green On Red's** Peter Buck. The band is led by vocalist/guitarist Barry Marter.

DRIVIN' AND CRYIN' - *SCARRED BUT SMARTER* (688) 1987. Melodic psych.

MARK EDWARDS - *MY DAD IS DEAD* (St Valentine) 1986. Guitar-orientated psychedelia, privately pressed in Ohio.

ELECTRIC PEACE - *REST IN PEACE* (Enigma) 1985. Californian band.

- *MEDIEVAL MOSQUITO* (Barred) 1986.

ELEVENTH DREAM DAY - *ELEVENTH DREAM DAY* (Amoeba) 198? 80's style psych, mini- LP from this Chicago outfit fronted by Rick Rizzo.

END OVER END - *SCENES FROM A NEW WORLD* (Deep Ellum) 198? Psych guitar punk from Texas.

THE FLAMING LIPS - *THE FLAMING LIPS* (Lovely Sorts of Death) 1985. Assertive and unnerving guitar work on this privately-pressed LP.

- *HERE IT IS* (Enigma Europe 2173-1) 1987.

- *THE FLAMING LIPS* (Enigma 2188-1) 1987.

FOR AGAINST - *ECHELONS* (Independent Project) 198?. Psych pop.

THE GRAPHIC - *PEOPLE IN GLASS* (Dolphin DLP 2005) 1985. From Greenboro', North Carolina, fronted by Treva Spontaine. (remaining members:- Brad Newell (gtr), Jim Hoyle (drms) and Dwight Maybe (bs). Amalgam of folk rock and psychedelia.

GREEN PYJAMAS - *BOOK OF HOURS* (Green Monkey) 1986. From Seattle, strong material with a psych tinge written by guitarist Jeff Kelly and bassist Steven Lawrence.

GREY MARCH - *GREY MARCH* (Unconscious) 198? Guitar/psych.

HARVEST OF DREAMS - *HARVEST OF DREAMS* (Private Press) 1982. Folk tinged with psych from the early 80's. R.3

HEADLESS HORSEMEN - *CAN'T HELP BUT SHAKE* (Resonance Dutch) 1987. Garage band involved **Fuzztone** numbers.

HELIOS CREED - *X-RATED FAIRY TALES* (Fundamental). Mutant psychedelic hardcore.

HOLLOWMEN - *SINISTER FLOWER GIFT* (Pravda) 1986. Features powerful and unpredictable guitar work from this Iowa outfit.

HOLY SISTERS OF THE GAGA DADA
- *LET'S GET ACQUAINTED* (Bomp) 198? Highly rated new psych girl group.

HONOR ROLE - *PRETTY SONG* (Eskimo). New guitar garage psych.

HOPELESSLY OBSCURE - *HOPELESSY OBSCURE MINI-LP* (Majestic) 1984.

HUNDRETH MONKEY - *MUTE LAMENT* (Veracious) 198? Searing guitar psych.

ILLITERATE BEACH - *NO POLYESTER PLEASE* (Mini-LP) (Susstone Records IML 518) 1987. Have some **Jefferson Airplane** influence, beautiful vocals by Maria Menolasina and some vibrant guitar.

IVORY LIBRARY - *IVORY LIBRARY* (Mini- LP) (Dairyland) 1986. Madison- based, have been likened to **Rain Parade**.

KILKENNY CATS - *HANDS DOWN* (Coyote TTC.8670) 1986. US guitar band.

LORD JOHN - *SIX DAYS OF SOUND* (Bomp BLP 4024) 1987. Full of powerful songs, beautiful melodies and sound effects.

THE MORLOCKS - *EMERGE* (Mignight MIR LP 111) 1986.

MOTH BATS - *BAT DAY* (Private Press) 1984. 80's style psych.

MAZANTI - *PHILOSOPHER* (Private Press) 1979. Guitar-based progressive psych.R2

McGUIRES - *START BREATHING* (Righteous) 198? San Francisco psych pop.

MR MERTHA - *WONDER 12"* (Fundamental) 1986. Philadelphia quintet with psychedelic/gothic roots.

NAKED INTO - *HERE COMES THE WORLD* (Infrasonic) 198? 80's style psych rock.

NEATS - *CRASH AT CRUSH* (Coyote) 198? Guitar rock.

NUDGE SQUIDFISH - *NUDGE SQUIDFISH* (Private Press) 1983. Melodic psych. - *IN NASHVILLE* (Private Press) 1985.

OBJECTS - *LIVE AT GREATWOOD CAFE 1978* (Private Press) 1979 Demented garage punk. R1

OTHER BRIGHT COLOURS - *ENDLESSLY ROCK THE CRADLE* (Blue Mold) 198? Psych guitar rock.

OUTTA PLACE - *WE'RE OUTTA PLACE* (Midnight MIR LP) 1984. Mini-LP.

- *OUTTA TWO* (Midnight MIR LP) 1987. New garage rock, previously unreleased mini-LP from 1984.

PRIME MOVERS - *MUSEUM* (Birdcage) 1984. Californian psych rock.

PURE JOY - *PURE JOY* (Dwindle) 1987. Mini-LP, psych guitar.

RADIO ALARM CLOCKS - *WAKE ME UP WHEN IT'S OVER* (After Hours) 1983. Psych punk.

RED CROSS - *NEUROTICA* (Big Time) 1987. Garage/psych Californians.

RUB - *BIKINI GOSPEL* (Happy Squid) 1987. Garage/psych from Los Angeles.

SAVAGE REPUBLIC - *CEREMONIAL* (Independent Project) 198?

SCREAMING TREES - *CLAIRVOYANCE* (Velvetone) 198? New guitar psych.
- *EVEN IF AND ESPECIALLY WHEN* (SST) 1987.

SEEN - *UNDER THE SUN* (Red Dog) 198? Melodic guitar based psych.

SPIRAL JETTY - *TOUR OF HOMES* (Incas) 198? Melodic psych pop.

SPAHN RANCH - *THICKLY SETTLED* (Insight) 198?

SS 20 - *DREAM LIFE* (Voxx) 198? Produced by Greg Shaw.

STAINED RUG THEORY - *INNOCENCE* (L 56) 1986.

STEPPES - *THE STEPPES* (Mystic) 1984.

- *DROP OF THE CREATURE* (Voxx VXS 200.044) 1987. Full of beautifully crafted songs with psychedelic influence.

SUN CITY GIRLS - *GROTTO OF MIRACLES* (Placebo) 198?

- *SUN CITY GIRLS* (Placebo) 198?

- *HORSE COCK* (Placebo) 1987. Demented garage psych.

TEN FOOT FACES - *DAY OF CORN DOGS AND YO YOS* (Pitch A Tent) 198? Beatlesque psych pop from Los Angeles with refined garage influences.

- *VIOLA* (Lolita 5049) 1986 - French.

THEE FORGIVEN - *SONGS OF ORDINARY MADNESS* (LSD Trip Three) 1987 - German garage band sound.

13 ENGINES - *BEFORE OUT TIME* (Nocturnal) 198? Guitar-based psych.

TINY LIGHTS - *PRAYER FOR THE HALCYON FEAR* (Private Press) 1986. New Jersey psych with unique violin sound and attractive vocal duo of Donna Croughn and James Scarpantoni. The album was later issued by Temple Records.

28TH DAY - *28TH DAY* (Enigma 72047-1) 1985. From San Francisco produced by **True West**'s Russ Tolman. Folk rock characterised by the haunting vocals of Barbara Manning and an occasional lysergic influence.

27 DEVILS JOKING - *ACTUAL TOONS* (Live Wire) 1986. This garage band were once Roky Erickson's backing band.

UNTOLD FABLES - *EVERY MONTHER'S NIGHTMARE* (Dionysus) 1987.

VALLEY OF THE KINGS - *VICTORY GARDEN* (Incas) 1986.

VELVET ELVIS - *WHAT IN THE WORLD* (Hit A Note) 198? 60's influenced 80's psych with great guitar work.

WEIRD SUMMER - *CRY FOR THE MOON* (Office) 198? Melodic floating psych.

BUTCH WILLIS AND THE ROCKS
- *FORTHCOMING* (Love)
1986. Demented psych.

YO -
- *CHARM WORLD* (Deadbeat) 1985.

- *ONCE IN A BLUE MOON* (Restless) 1986. Power pop outfit from Berkeley, California comprising Bruce Rayburn (vcls, gtr), Greg Baker (drms, vcls), Sally Engelfried (bs) and Tom Blaylock (banjo, mandolin), although Paul Boyman (horn, bagpipe) and Keith Evans (pedal steel gtr) are occasional members.

ZENITH EFFLUVEUM - *ALMOST MADE IT IN THE USA* (Separate) 1978. R1

THE BARRACUDAS: Originally known as R.A.F. (short for Rock and Fun or Rock and Folk) and formed in 1978, this outfit changed their name to **The Barracudas** in the Spring of 1980. Robin Willis (gtr, vcls) had previously played with the French band Lou Chrysler Et Les Noustiquaires and Jeremy Gluck (vcls) came from the Canadian band Yohawks. They went through various rhythm sections before recruiting David Buckley (bs, vcls) from Skyscrapers and Nicky Turner (drms, vcls). Early in 1979 they began recording demos and Cell Records issued their debut 45 *I Want My Woody Back/Subway Surfin'* (Cells CELLOUT 1) 1979. The following year they released four prominently surf-influenced 45's for EMI Zono, but by 1981 they had become an important part of the psychedelic revival. They had an excellent cut, *Watching The World Go By* on the *Splash Of Colour* compilation (WEA K 58415) and a debut album *Drop Out With The Barracudas* (EMI Zono 103) followed the same year. Whilst Side 2 featured most of their early surfing singles, much of the remaining material was psychedelic. This included tracks like *We're Living In Violent Times*, which is notable for its ringing guitar intro and **Byrds**-like melodies, their re-work of the West Coast classic *Codeine* and two successful amalgams of US mid-60's psychedelia and the new wave, *Don't Let Go* and *Somebody*.

Most of their remaining material was recorded for French labels. Their second LP, *Meantime* (Closer CL0001/New Rose NR330) 1983 is generally reckoned to be among their best. *Barracudas Live* (Coyote COR 021) and an EP, *House Of Kicks* (Flicknife FLEP 103) were also issued in 1983 along with *Endeavour To Persevere* (Closer CL0009/New Rose NR 335). *The Big Gap* (Coyote COR 022) 1984 consisted of demos and live cuts by the band. It includes some fine pop songs such as *Neighbourhood Girls*, *Tokyo Rose* and *Radios In Revolt*, a cover of **Love**'s *My Little Red Book* and the live versions of *Boss Hoss* and *I'm A Barbarian (For Your Love)*. They also issued a live EP in Spain in 1984, *The Barracudas Live* (Roadrunner RRR.002), which included excellent versions of popular **Barracuda**s songs like *Song For Lorraine* and *Black Snake*. *(I Wish It Could Be) 1965 Again* (GMG Records 75003) 1985 is a compilation which contains a different mix of the title track from that on the 45. A second compilation, *The World's A Burn* (The Trust MINITRUST 001) was also issued in 1985. This contains all the tracks from the 1983 *House Of Kicks* EP, a live version of *You're Gonna Miss Me* (which is also included on the 1983 *Trash On Delivery* (Flicknife SHARP011) compilation and their early Flicknife 45, *Inside Mind/Hour Of Degradation* (orig. Flicknife FLS 207). Chris Wilson, Mark Sheppard and Jim Dickson were later members of the band after Buckley and Turner left. **The Barracudas** split on 2 January 1985. Jeremy Gluck formed a new band, The Civilisation Machine who issued a six track mini-LP, *Into The Juice* (Closer CL0044) 1985 but this soon split. Robin Willis also formed his own band, The Fortunate Sons. Jim Dickson returned to Australia, Chris Wilson joined Rock'n'Roll Gypsies and Mark Sheppard turned to acting. In 1987 Jeremy Gluck recorded a rather bleak largely accoustic mini-LP, *I Knew Buffalo Bill* (Flicknife SHARP 037) with Nikki Sudden and Rowland S. Howard. Posthumous releases include *Live tn Madrid* (Impossible Records 4K-025) 1986.

THE BEVIS FROND: The 1987 LP *Miasma* (Woronzow) has been heralded as the ultimate British psychedelic guitar album of the 80's. A private pressing, the first 250 copies of the original pressing sold out in two days. **Bevis Frond** is actually one enigmatic individual who is a hell of a guitarist, although the name dates back to 1968 when he played in a short-lived North London outfit, The Bevis Frond Museum which gigged but did not record and broke up in 1969. A second LP, *Inner Marshland* (Woronzow) also issued in 1987 is equally as mind expanding as the first. Both are recommended.

BIFF BANG POW!: One of Alan McGee's Creation Records' better acts, they've issued three LP's to date:- *Pass The Paint Brush Honey* (Creation CRE LP4) 1986, *The Girl Who Runs The Beat Hotel* (Creation CRE LP015) 1987 and *Oblivion* (Creation CRE LP020) 1987.

BLUE ORCHIDS: A short-lived Manchester band comprising Una Baines (keyb'ds) and Martin Bramah (gtr, vcls), who were both previously with The Fall, Rick Goldshaw (gtr, bs) and I.F. Rogers (drms), which produced a unique sound characterised by Baines' organ, jangling guitar and distinct, often flat, vocals. Their best recording was an EP *Agents Of Change* (Rough Trade ROUGH 117T) 1982, but they also recorded two 45's for Rough Trade earlier in 1980 and an album, *The Greatest Hit (Money Mountain)* (Rough Trade ROUGH 36) 1982. They also had a song *Low Profile* on *C-81* (Rough Tapes COPY1), a 1981 NME-Rough Trade cassette compilation.

COLORS OUT OF TIME: A Crewe-based quintet who recorded a three track 45 for Orbit Records in 1981 and a further 45 in 1982 but remain one of the undiscovered psychedelic guitar bands of that era.

JULIAN COPE: The great things anticipated when his first solo LP, *World Shut Your Mouth* (Mercury MERL 37) 1984 was issued did not materialise. Nonetheless, the album remains an inventive interpretation of 60's psychedelia, which effectively combines attractive pop music with weird sounds. Earlier in December 1983 Cope had written an extremely opinionated article on psychedelic music for NME. His following LP *Fried* (Mercury MERL 48) 1984, full of soft intricate pop music including the psychedelic gem, *Search Party*, was much more encouraging, but it was the release of the *World Shut Your Mouth* 45 in 1986 that brought him rapid chart success and publicity. His third solo LP, *St Julian* (Island ILPS 9861) 1987 was an adventurous voyage into psychedelia and is worth investigation.

THE DENTISTS: Formed in December 1983 in the Medway area. Vocalist Mick Murphy had previously played with Split Decision. The remaining members were Bob Collins (gtr), Ian Smith (drms) and Mark Matthews (bs), who had been with The Ancient Gallery, another Medway band. After an initial 45 they issued a garage-folk influenced album, *Some People Are On The Pitch They Think It's All Over Now* (Spruck Records SPR001) in July 1985, followed by a 12" mini-LP, *You And Your Bloody Oranges* (Spruck Records SP 004) in November 1985 and a promising 12" EP, *Writhing On The Shagpik* (Tambourine Records URINE3) in 1987.

DESPERATE BICYCLES: Along with the better known **Soft Boys**, this band - Dan Electro (gtr), Jeff Titley (drms), Danny Wigley (vcls, keyb'ds) and Nicky Stephens (bs, hrmnca) - were important precursors of the neopsychedelic movement of the 80's. Their sole LP, *Remorse Code* (Refill RR6) 1980 features some superb guitar work, and some classic songs like *Sarcasm* and *It's Somebodies Birthday Today*.

DR AND THE MEDICS: Regulars on London's neopsychedelic circuit and largely uninspired. Clive Jackson (The Doctor) had run The Clinic and been the centre of the abortive psychedelic revival of 1981/82. The band were out of action for some weeks after March 1985 when 'The Doctor' sustained a fractured skull, broken jaw, and cuts to the head, face and body, as the front seat passenger in a car that had a head-on crash. Shortly after he recovered they signed to Illegal for the 1985 EP, *Happy But Twisted* (Illegal Medics T1). Musically it's more 1976 than 1967 influenced and, in any case, eminently forgettable. 1986 saw the issue of an album *Laughing At The Pieces* (IRS MIRG 1010) which was

rather disappointing. Although musically they used only facets of psychedelia the band remained at the forefront on London's neopsychedelic scene. On Friday 27th June 1986 they headlined the Alice in Wonderland Magical Mystery Trip when a convoy of coaches transported a motley collection of fans to a secret destination for an event which also featured Zodiac Mindwarp and The Love Reaction, The Golden Horde, Voodoo Child, Webcore and Another Green World. On record the psychedelic pantomime continued with their 1987 LP *I Keep Thinking It's Tuesday* (IRS MIRF 1024) and a 45, *More*, was culled from it. For the diehard fans there's a limited edition picture disc, *Interview With* ..... (MM 1228).

THE DUKES OF STRATOSPHEAR: This outfit (Andy Partridge/XTC incognito) put *Seargent Pepper* into the 80's. Their six track mini-LP, *25 O'Clock* (Virgin WOW 1) 1985 is full of flower pop vocals, fuzztone guitar and swirling keyboards. Stand out tracks like, *My Love Explodes* and *The Mole From The Ministry* could easily have been recorded in 1967. This is a must for fans of psychedelic flower pop. The two above tracks were also issued on a Virgin 45. Their album *Psonic Psunspot* (Virgin V2440) 1987 was also a 60's style pop effort with some psychedelic influences. It's fairly lightweight though. A 45, *You're A Good Man Albert Brown* was taken from the album. This outfit is now defunct - Partridge and his colleagues feeling they have gone as far as they can down this road.

ECHO AND THE BUNNYMEN: Originally formed as a trio, in Liverpool in 1978, comprised of Ian McCulloch (vcls, gtr), Peter Wylie and **Julian Cope**. This project never really got off the ground, although all three members later went on to greater things: Wylie with Wah!, **Cope** with **Teardrop Explodes** whilst McCulloch remained with **The Bunnymen**. Cope and McCulloch also later played in The Shallow Madness, another short-lived band, which never got beyond embryonic stage. McCulloch then teamed up with ex-chef, Will Seargant and as a duo they recorded some demo tapes backed by a drum machine they wittingly called Echo. Pattinson was added just a few days before they made their 15 November 1978 debut at Liverpool's Eric's. They released a debut 45 *The Pictures On My Wall/Read It In Books* (Zoo CAGE 004) in March 1979, which appeared in a picture sleeve with a red Bunnyman insignia that subsequently became their emblem. The record and reports of their powerful live performances soon won them a cult following and they signed to Korova records in the Winter of 1979 and Echo (the drum machine) was replaced by Pete De Freitas. After a further 45, they issued in July 1980 their debut album *Crocodiles* (Korova KODE 1), a record of stunning starkness. McCulloch's distinctive vocals were reminiscent of Jim Morrison and comparisons were also made with **Television**, **Velvet Underground** and the **13th Floor Elevators**, although the band's music bore their own unique style. The album climbed to No. 17 in the UK chart. During the remainder of the year their fortunes seemed on the verge of decline, but the *Shine So Hard* EP (Korova ECHO Z1), which was part of the soundtrack to a half-hour film of a specially staged concert at the Pavilion Gardens, Brighton, got into the UK Top 30. Their second album, *Heaven Up Here* (Korova KODE 3), released in May 1981, was voted the finest of the year by NME readers. It was less commercial and the guitars brittler than their earlier recordings. They returned to a more commercial format in 1982 when a 45 *The Back Of Love/The Subject* (Korova KOW 24) reached No. 19 in the UK charts. Early pressings of their third LP, *Porcupine* (Korova KODE 6), issued in January 1983, included a free cassette of early sessions on the John Peel Show. It also included another hit single, *The Cutter*. A fourth LP, *Ocean Rain* (Korova KODE 8) followed in 1984. They released a Greatest Hits compilation in November 1985, but three years elapsed before their next collection of original material titled simply, *Echo And The Bunnymen* (WEA WX 108 242137-1) appeared in 1987. Produced by Laurie Latham it included 11 tracks including a 45, *The Game*, which had been issued earlier that year.

Echo And The Bunnymen are rather special. Their recordings have been both innovative and imaginative. They have a loyal cult following and many of their 7" and 12" singles seem destined to become future collector's items.

GAYE BYKERS ON ACID: Come from Leicester and recorded a debut 45 in Leeds late in 1986, *Everything's Groovy/TV Cabbage*. The flip side was a song about a skateboard trip into oblivion. The 12" version had a third track, *Space Rape*. Their first LP, *Drill Your Own Hole* (Virgin V2478) was issued in November 1987 just as this book went to press. 1,000 copies of the record were due to be issued without the centre hole and a video of the seven track album was also scheduled to follow. Musically it's rather disappointing - some good guitar work and sound effects but really nothing special.

GLOVE: This was a one-off very Beatles-influenced project by Steve Severin (bassist with The Banshees) and Robert Smith (who played guitar for first The Cure and later The Banshees). Appearing in a cover comprised of photos of 60's memorabilia, it's full of pleasant if largely unexceptional psychedelic pop.

THE GREEN TELESCOPE: Formed in late 1980 in Edinburgh their current line-up is Lenny (lead gtr, hrmnca, vcls), Bruce Lyall (organ, gtr) and Alan McLean (bs). Original drummer, Gavin Henderson has now left. It was Psycho records who first recorded the band on *The Waking Dream* compilation in 1985 and their contributions, particularly their cover of the **Calico Wall's**, *I'm A Living Sickness* are among the best on the album. A four-track EP, *Two By Two* for Imaginary Records brought them some recognition.

NICK HAEFFNER: Previously connected with Clive Pig and The Hopeful Chinamen and The Tea Set, he has issued an album *The Great Indoors* (Bam Caruso KIRI 071) 1987 of often accoustic and gently psychedelic songs as well as a couple of 12" singles.

HANGMAN'S BEAUTIFUL DAUGHTERS: Released an EP for Dreamworld in 1987, *Love Is Blue*, which featured some late 60's US influenced Eastern guitar work.

ROBYN HITCHCOCK: Upon the demise of **The Soft Boys** in 1981, this talented songwriter and musician recorded a series of solo LPs, *Black Snake Diamond Role* (Armageddon ARM 4)1981, *Groovy Decay* (Albion ALB 110) 1982 and *I Often Dream Of Trains* (Midnight Music CHIME 00.055) 1984 which draw on psychedelic pop of the 60's but advance it further through his rich plethora of ideas. Towards the end of 1984 he played a series of London gigs backed by The Egyptians (who comprised former **Soft Boys** rhythm duo: Morris Windsor (drms) and Andy Metcalfe (bs) as well as Roger Jackson (keyb'ds) and Otis Fletcher (horns)). The following year the well received *Fegmania* LP (Midnight Music CHIME 00.080) was recorded and this was followed by a live LP, *Gotta Let This Hen Out* (Midnight Music CHIME 00.155). This included revamped **Soft Boys** recordings as well as original material and the cassette version contained three extra tracks. His other album recordings are: *Invisible Hitchcock* (Glassfish MOIST.2) 1986, which is comprised of unreleased outtakes; *Groovy Decay* (Midnight Music CHIME OO.19) 1985 released in Holland which is his 1982 album repacked with a new cover, two non-album tracks, *It Was The Night*, and *How Do You Work This Thing?* and minus *Grooving From An Inner Plane* from the 1982 release; *Element Of Light* (Glassfish MOIST 3)1986], recorded with the Egyptians and *Globe of Frogs* (A&M AMA 5182)1988.

Hitchcock's records are almost always interesting, but sometimes repetitious. An acquired taste worth acquiring.

HOUSE OF LOVE: A Camberwell guitar band formed early in 1986. They've made two 45's for Creation. The second, *Real Animal*, is full of echo and spaced-out guitar.

THE JESUS AND MARY CHAIN: Either loved or hated, Jim Reid (vcls, gtr), William Reid (gtr, vcls), Douglas Hart (bs) and Bobby Gillespie (drms) burst onto the music scene in 1985, although their debut 45, *Upside Down/Vegetable Man* (Creation CRE 012) was released in November 1984. Harsh vocals rang out above a cloud of feedback and, for a while, crowds rioted wherever they played. More controversy raged when workers in the pressing plant refused to press *Jesus Sucks*, the planned B side to their third single *You Trip Me Up* and it had to be replaced by *The Boyfriend's Dead*. Their first three 45's for blanco y negro (*Never Understand* (NEG 8), *You Trip Me Up* (NEG 13) and *Just Like Honey* (NEG 17)) were all included on their debut album, *Psychocandy* (blanco y negro BYN 7) released in November 1985. This was highly acclaimed. At its best it's full of fuzz, feedback and superb tunes, but in places it descends into an unattractive wall of noise. They courted more publicity when their next single, *Some Candy Talking* (blanco y negro NEG 19) was removed from Radio One playlists following allegations, which the band always denied, that it contained references to heroin taking. *April Skies* (blanco y negro NEG 24) finally put them in the UK Top Ten and the indications from their second LP, *Darklands* (blanco y negro BYN 11), issued in September 1987, which contains none of the feedback of the first, are that they wish to remain there.

THE JETSET: A pop outfit with psychedelic leanings who date back to 1981. *There Goes The Neighbourhood* (Dance Network) 1985 rehashes harmonic 60's pop. Their 1987 album, *April, May, June and the* ... (Hilo Records LO.7) was originally recorded for the

Paisley Planet label in 1981. The album's opening track, *The Story Of The World*, is a pleasant pop song and the band flirt with psychedelia on tracks like *Does It Look Like Rain?* and *Dreaming Of Jeanie*.

THE MAGIC MUSHROOM BAND: Formed in October 1982, their line-up was Gary Masters (vcls, gtr), Craig Twining (lead gtr), Wayne Twining (bs), Michael O'Dempsey (keyb'ds), Roger Lewis (sax), James Lacey (drms) and Kim Masters and Jane Reaction (backing vcls) when they contributed the acid-influenced *Magick Eye* and *Wide Eyed And Electrick* to Psycho Records, *The Waking Dream* 1985 compilation. Earlier in 1984 they released an obscure three track cassette. They also issued LP's, *The Politics Of Ecstacy* late in 1986, and *Bomshamkar* (Aftermath AFT 3) in 1987.

THE MIGHTY LEMON DROPS: Dave Newton (gtr), Paul Marsh (vcls), Tony Lynham (bs) and Keith Roley (drms) formed in Wolverhampton in 1985. Their debut disc, *Like An Angel* sold 5,000 copies for Dreamworld Records. Musically they add their own interpretation to influences that include **The Byrds** and **Velvet Underground**. Their debut LP, *Happy Head* (Chrysalis AZLP 1) 1986 was competent but unadventurous. *Out Of Hand* (Sire 9 255957), issued in the US in 1987, contains some material also on the first LP.

THE MOOD SIX: Phil Ward (vcls), Andy Godfrey (bs), Simon Smith (drms), Guy Morley (gtr), Paul Shurey (keyb'ds) and Tony Conway (lead gtr) first came to attention in the mini-psychedelic revival of the Spring of 1981 playing at venues like The Groovy Cellar (the club Phil and Tony started with Clive Soloman, who was then their manager), The Clinic and Le Kilt at Soho's Wardour Street. They recorded two singles in 1982, *Hanging Around* and *Plastic Flowers*, although the latter was not released at that time. However, *Plastic Flowers* and *Just Like A Dream* were both included on the 1981 compilation, *A Splash Of Colour* (WEA 58415), which included tracks by the best of the neopsychedelic UK bands of that era. The band became relatively dormant. Morley and Shurey left and Chris O'Connor came in on keyboards for *The Difference Is* (Psycho 33) 1985, an album of well-crafted, melodious pop songs written by Tony Conway. The material, particularly tracks like *Victim*, *Plastic Flowers* and *Brief Encounter* is excellently suited to Chris O'Connor's superb keyboard playing and string arrangements and Phil Ward's crystal clear vocals. Both this and/or *Plastic Flowers* (Psycho 4001), a 12" EP which contains three previously unreleased cuts, are well worth obtaining, as is *A Matter Of* (Cherry Red BRED 71).

THE OUTSKIRTS OF INFINITY: A threesome - Barrie Watts (gtr, vcls), Nick Soloman (bs) and Rick Gunther (drms) - whose album *Lord Of The Skies* (Woronzow W005) 1987 is a storm of heavy guitar-orientated psychedelic rock.

THE PLAYN JAYN: This outfit started playing at the start of the 1980's as The Zoodoo and later The Idd And The Zoo. Mike Jones (vcls), Craig Lindsay (vcls), Nick Jones (gtr) and Clive Francis (drms) first used the name **Playn Jayn** in 1983. Back in 1981 they had their own club - The Owl Shaped Room - where they used to play a lot of blues and **Seeds** numbers. They built up a good local following in London on the strength of their 'live act'. They signed to A & M and their live album, *Friday The 13th At The Marquee Club* (A & M JAYN 13) was an UK-only issue. Their first studio album, *Five Good Evils* (ABC LP5) 1985 was crafted pop psychedelia with inclinations towards the more demented US 60's psychedelia. By now bassist Erol Suleyman had been added to their line-up.

POP WILL EAT ITSELF: This combo, which may interest readers, recently released a hi-tech re-vamp of **The Wilde Knights**' 60's classic/obscurity *Beaver Patrol*. You could try their albums *Need For A Feast* (Rough Trade US 22) 1987 or *Box Frenzy* (Chapter 22 CHAP LP 18).

PRIMAL SCREAM: This band's lead vocalist, Bobby Gillespie, had previously played with **The Jesus and Mary Chain**. They made 45's for Creation prior to the issue of their debut album, *Sonic Flower Groove* (Elevation ELV 2) which is rooted in the 60's with its poetic melodies and emotive guitars.

THE PSYLONS: A garage/psychedelic Hampshire outfit who've released a couple of promising 45's, *Run To The Stranger/Tumbling Down* and *Mockery Of Decline/Clearer Sky*, and a three track 12" *All The Things We Need* (Iron Lung Records IL.001).

PAUL ROLAND: Has been around for some time and is an imaginative songwriter. His first album, *The Werewolves Of London* 1980 is not easy to track down and his 1985 mini-LP, *Burnt Orchids* (Aftermath Records SCOOP 2) is perhaps the best introduction to his well crafted songs. It utilises a string trio as well as the more traditional guitar, bass, keyboards and drums format and this gives an extra dimension to his music. If you like this look for his cassette, *House of Dark Shadows* (Acid Tapes TAB020), which includes most of the material from *Burnt Orchids*, three tracks from his first LP and both sides of *Dr Strange/Madeleine* his earlier 45 for Aristocrat. The flip, incidentally, was later issued on Bam-Caruso's *From The House Of Lords* compilation as *Mad Elaine*. His latest offering is a 1987 12" EP, *Gabrielle* (Aftermath AEP 12013). Apart from the title track, a beautiful love song; the other cuts are the guitar driven *Sword And Sorcery* and the gentler *Berlin* which relates life in that city in the 1920's. The EP's title track also appeared on his earlier album, *Danse Macabre* (Bam-Caruso KIRI 052) 1987, which was released in Germany by Pastell Records. Stand out tracks include the macabre *Requiem*; *Gabrielle*, probably **Roland's** most commercial song; *Into The Opium Den*, a sinister psychedelic number with prominent sitar; *The Great Edwardian Air Raid*, a tale of a balloon attack, and *Matilda Mother*, which appears on the Syd Barrett tribute LP. More recently with the Hellfire Club he has released a French mini-LP (New Rose ROSE) 1987.

THE SOFT BOYS: Hailing from Cambridge, as Syd Barrett had a decade or so earlier, - **Robyn Hitchcock** (vcls), Morris Windsor (drms), Jim Melton (hrmnca), Andy Metcalfe (bs) and Kimberley Rew (gtr, vcls) - first came to prominence with the EP, *Give It To The Soft Boys* (Raw Records RAW 5) 1977. Its 'A' side, *Wading Through A Ventilator*, was a discordant but powerful assault of the listener's senses, with strong psychedelic overtones, although it was overshadowed by two excellent psychedelic cuts on the 'B' side, *Hear My Brane* on which the guitar work creates an unnerving sense of insecurity and *The Face Of Death*, the story of a Cambridge dosser with a sickly pallid face who had subsequently died. By comparison a subsequent 45 on Radar was disappointing. As a live attraction the band were a devastating spectacle, dominated by Kimberley Rew's discordant yet incisive guitar work and **Hitchcock's** unique voice and wry humour. Despite this, Radar refused to issue any more of their records, so the band set up their own record company, Two Crabs. April 1979 saw them release their debut album, *A Can Of Bees* (Two Crabs CLAW 1001). The album has its moments, particularly on *The Pigworker*, a swirling song about a strange holiday camp and *Human Music*, a slower, softer number and the excellent *Do The Chisel*, a classic piece of late 70's psychedelia. After a lengthy national tour to promote this album harmonicist Jim Melton left to form his own

band, and the original bassist, Andy Metcalf, joined Telephone Bill and the Smooth Operators to be replaced by Matthew Seligman. The band's 2nd album, *Underwater Moonlight* (Armageddon ARM1)1980, was an improvement on the first, with Kimberley Rew's guitar work growing in stature all the time and particularly on one track, *The Kingdom Of Love*. It is suprising the album failed to produce a hit when many tracks, notably the title track, *Queen Of Eyes*, and *Positive Vibrations* had such immediate appeal, but their less commercial work was in evidence too, particularly in *I'm An Old Pervert*, notable for its unusual guitar intro and unconventional rhythms and *I'm Insanely Jealous*, one of the high spots of their live act, which featured a paranoid vocal tirade from **Hitchcock** backed by throbbing bass feedback and climatic drum rolls. The same year saw the issue of the *Near The Soft Boys* (EP) (Armageddon AEP 002) 1980, which featured two **Hitchcock** compositions, *Kingdom Of Love*, from the 2nd LP and *Strange*, a haunting little song, together with a Syd Barrett song, *Vegetable Man*. Another popular Barrett number, *Astronomie Domine* was one of their popular 'live' encores. After a further 45 in 1981 the band split. It was a sad case of an excellent band playing in the wrong era. A number of posthumous releases have followed including *Two Halves For The Price Of One* (Armageddon BYE1) 1981, which contains half studio and half live recordings, and *Invisible Hits* (Midnight Music CHIME 00.02) 1983, on which five of the 11 tracks were previously unissued songs, two were different versions from the originals and the remaining four were final mixes of previously rough mix songs. Initial copies included an order form for a cassette *Live At The Portland Arms* (1983). **Robyn Hitchcock** has continued to make both interesting records both as a solo artist and with **Robyn Hitchcock and the Egyptians**, which also featured ex-**Soft Boys** Morris Windsor and Andy Metcalfe. Kimberley Rew made his own further excursion into psychedelia on *The Bible Of Pop* (POP 1) 1982 before joining Katrina and The Waves.

SPACEMEN 3:A rock 'n roll band from Rugby with a healthy streak of psychedelia, they are actually a foursome - Peter Gunn (gtr), Jason (gtr, vcls), N. Brooker (perc) and a bassist. They draw on past ideas but take them into the present. Their first album, *Sound Of Confusion* (Glass GLA LP 018) 1986 was full of fuzz and feedback and included a cover of **The Elevators** *Roller Coaster*. The most recent album, *The Perfect Prescription* (Glass GLA LP 026) 1987 has been likened to *Psychocandy* and may well become an acid-inspired classic.

THE TEARDROP EXPLODES: This was a vehicle for **Julian Cope** (bs, vcls) and formed whilst he was at Teachers College in Liverpool in 1978. His earlier exploits with Ian McCulloch are referred to in the **Echo And The Bunnymen** entry. Other members were Alan Gill (gtr), David Balfe (keyb'd, syn), who replaced original keyboardist Paul Simpson, and Gary Dwyer (drms). Balfe himself left in 1980 to join Turquoise Swimming Pools, and was replaced by Jeff Hammer from Cockfosters. They made three 45's in the late 70's, *Sleeping Gas* (Z00 CAGE 003) 1978, *Bouncing Babies* (Z00 CAGE 005) and *Treason (It's Just A Story)* (Z00 CAGE 008), which all met with critical acclaim. Then in 1980 they signed to Mercury and, after a further 45, their debut LP, *Kilimanjaro* (Mercury 6359 035) was released twice the same year and the second issue added their hit single, *Reward* (Mercury TEAR 2). A combination of pop and psychedelia, the album had many songs of dreamlike quality. Further 45's appeared but their follow-up, *Wilder* (Mercury 6359 056) 1981 was generally less well received. **Cope**'s subsequent solo career is documented in a separate entry. David Balfe later worked on Troy Tate's solo albums. Tate was also for a time a member of this band.

TELEVISION PERSONALITIES: This London-based band first attracted attention with their *Where's Bill Grundy Now?* (Kings Road 001) 1978 EP, which was later reissued by Rough Trade (RT 003). They also recorded a 45, *14th Floor Oxford St. W1* (Teen SRT5/ CUS 77089) under the name Teen '78. They signed to Rough Trade for whom they recorded two 45's and an LP, *And Don't The Kids Just Love It* (Rough Trade ROUGH 24) 1981, which was an interesting blend of pop psychedelia and some wit on tracks like, *I Know Where Syd Barrett Lives*. They switched to Whaam for *Mummy You're Not Watching Me* (Whaam 3) 1982, which is a venture into more spacey psychedelia. *They Could Have Been Bigger Than The Beatles* (Whaam) also appeared in 1982 and included versions of **The Creation's** *Painter Man* and *Making Time*, although the best track was *The Boy In The Paisley Shirt*. May 1983 saw the release of a further LP, *All For Art...Art For All* (Whaam) and later that year they issued *The Painted Word* (Illuminated) along with a 12 page magazine. The first 2,000 copies also contained a free EP containing three live songs. *Then God Snaps His Fingers* (Whaam) 1985 was a compilation of previously unissued recordings. The band became defunct for a while and *How I Learned To Love The Bomb* (Dreamworld) 1986 emerged as their first LP release for two years. Their most recent album, *Privilege* appeared on Dreamworld in 1987.

THE TIMES: Yet another band - Edward Ball, John East, Ray Kent and Paul Damien - who successfully recreate pop psychedelia circa 1967 on their recordings. The cover of their first album, *Pop Goes Art* (Whaam 1) 1981 was painted by one of the band. It's full of short pop songs and instrumentals and has one extended track, *This Is Tomorrow* with some exhilarating psychedelic guitar work. Their 12" 45, *I Helped Patrick McGoohan Escape* (Art Pop 1) 1982 was a humourous tribute to 'The Prisoner' with a guitar riff lifted

straight out of The Spencer Davis Group's *Keep On Runnin'*. Their second LP, *This Is London* (Art 19) 1982 is also worth investigation, but *Hello Europe* (Art Pop 117) 1983 was a disappointing funky bass and horn orientated album, which represented a change of musical direction. The EP *Blue Period* (Art Pop 2) 1983 included two tracks from the album - *Blue Fire* and *Boys Brigade*. In 1987 they bounced back with *Enjoy* (Artpop! Records ART 15), which some regarded as their best pop LP to date. **The Times** are a successful nostalgia act that effectively relive swinging Britain circa 1967.

VOODOO CHILD: As the name suggests this is a **Hendrix**-inspired band but not a **Hendrix** cover band, although their 1986 album, *Acid Tales And Mermaids* (Aftermath AFT 2) does include a cover version of *Voodoo Child* itself. Guitarist Rickey Powell does a lengthy solo on *In Shadows* and *Acid Tales* has a lengthy instrumental section.

EUROPEAN BANDS

ALISON RUN: An Italian neopsychedelic outfit whose music, as evidenced on their EP, *All These Cats In The Kitchen* (Mantra Records DM.87003), is in the English genre of melodic, slightly whimsical psychedelia.

THE BACKDOOR MEN: Hans Ingemannson, Stefan Nilsson, Robert Jelinek and Ismail Samie relive the garage circa 1966 on their Swedish 45, *Out Of My Mind/Magic Girl* (Tracks on Wax WAX 006). Both cuts are also featured on *Raw Cuts - Volume Two*.

THE BROKEN JUG: A German three-piece whose *Grand Junction* (5 track EP) (Glitterhouse GR 0162) 1986 was a promising debut of melodic and slightly psychedelic rock. Their debut LP, *William* (Glitterhouse Records) 1986, a mixture of originals and impressive cover versions, maintains the promise, as does *Burning Down The Midnight* (Glitterhouse GR 0016) 1987.

THE CHUDS: A rather lightweight German psychedelic pop outfit who issued one LP, *Silhouettes Of Sound* (LSD.221163).

THE CORNFLAKE ZOO: A Swedish amalgam of folk and garage rock. Their best recording to date is *The End Of The Beginning* 12" EP (Eternal Love LUVEP.001), although there has also been a subsequent 45.

THE CREEPS: Featuring Hans Ingemannson and Robert Jelinek of the **Backdoor Men**, this is a Swedish 60's-influenced outfit who issued an LP, *Enjoy The Creeps* (Tracks On Wax (WAX.1001)) in 1986.

DIZZY SATELLITES: This outfit is part of the West German new psychedelic scene. They've issued two albums, *Orbit Drive* (Music Mania MM004) and *Crisis In Utopia* (Music Mania MM007) 1987.

DR YOGAMI: Formed in Autumn 1982 in Angelholm, with a line-up of Mats Bengtsson (keybds), Johan Mattsson (vcls), Ingmar Toft (bs) and Lasse Thulin (drms). Guitarist Kent Olsson joined later in January 1983. Multi-instrumentalist Bengtsson has also played with local bands and appeared as a session man on records for other bands including Wilmer X and **Hidden Charms**. Their exciting live act often incorporates fire-eaters and snake charmers. In addition to two 45's for Third Train Records in 1984 and 1985, they've a cut on the *Real Cool Time* compilation and two tracks on *Raw Cuts Vol 2*.

FANTASTIC SOMETHING: A Greek duo - Alex and Constantine Veis, who issued a self-titled album on blanco y negro in 1985, which is full of whimsical words, wispy harmonies and glistering accoustic guitars. It's pleasant, but probably too innocent to be described as psychedelic. An earlier 45 for Cherry Red, *If She Doesn't Smile (It'll Rain)* was better.

GREEN GALLERY: A Swedish band who have a similar organ sound to **Green On Red** on their self-titled LP (Pet Sounds BW101). Singer/guitarist Bo Sandman shows himself to be a more than useful songwriter.

THE HIDDEN CHARMS: From Malmo, Sweden, were formed specifically to record a track for the *A Real Cool Time* compilation, by Per Hagred (vcls). The rest of the band were Mats Gustavsson (gtr, vcls), Thomas Holst (bs) and Peter Norrman (drms). They cut 10 other tracks at the same time. Holst and occasional drummer, Sticky Bomb, were also members of another Swedish band, Wilmer X, which they eventually reverted to full time. A revamped line-up recorded two tracks for the *Raw Cuts - Vol 2* compilation and a mini-LP, *Hidden Charms* (Box 003) issued in Sweden in 1985.

THE KITES: A German psychedelic pop outfit who've issued a 4-track EP for SG Records (SG2).

THE LAST DRIVE: A guitar-based Greek outfit whose debut album, *Underworld Shakedown* (Hitch Hyke Records LIFT.OO2) 1986 may interest readers.

THE MULTICOLOURED SHADES: A highly touted West German psychedelic band - Heinz Werner Maieike (gtr), Michael Doering (bs), Martin Heimes (drms), Det Bizarre (organ) and Pete Barany (vcls) - who've issued a live album, *Walk On Stage* (Taifun) 198? and *Teen Sex Transfusion* (Beggars Banquet) 198?. Recommended listening is *House Of Wax* (Hybrid HYB LP 7) 1985, which is a fine 80's style psychedelic rock album, as is *Sundome City Exit* (ABC LP 14) 1987.

THE NOMADS: Nick Vahlberc (vcls, gtr), Hans Ostlund (lead and fuzztone gtr), Ed Johnsson (drms), Tony Carlsson (bs) and Frank Minarik (organ, tamb, maraccas) formed in 1980 in Solna, a Stockholm suburb. Hans had previously played guitar in Sewer Rats and Vahlberc had played in hardcore outfit Element 19. Only 500 copies of their first 45, *Psycho/Come See Me* (Noon SHS 811), were released on their father's record label of which 50 were defective. The loss of the masters guarantees this as a future collectors' item. For their second 45 they recorded the old **Strangeloves'** classic, *Night Time* (Amigo AMS 164). They began to tour outside of Stockholm and recorded *Have Love Will Travel* for *The Rebel Kind* (Sounds Interesting SILP 011) compilation LP in 1983. It's arguably one of the best tracks on the album. Their debut mini-LP, *Where The Wolf Bane Blooms* (Amigo AMMP 302) 1983 issued by Closer in France included a superb re-work of **The Third Bardo**'s *I'm Five Years Ahead Of My Time*, which is soaked with vibrato, treble, fuzz and first rate guitar work. It led to considerable interest in the band. In March 1984 a one-sided 7" limited edition flexi disc was issued, *Showdown*, which was an outtake from the 'Wolf Bane' sessions. Later in the year a second mini-LP, *Temptation Pays Double* (Amigo AMMP 304) 1984 was issued also by Closer in France and in Holland along with a 12" limited edition (300 copies) promotional EP, *Real Cool Time /Bangkok/Rat Fink A Boo Boo* (Amigo PROMAD 1). At the instigation of Lennart Persson, who had earlier recommended them to Amigo Records and who had a record shop, Musik and Kunst, in Malmo, Sweden, a semi-official bootleg cassette, *Stagger In The Snow* was issued in October 1984. It featured 30 rare, live and previously unissued tracks, including two Roky Erikson numbers, *I Have Always Been Here Before* and *You're Gonna Miss Me*. Overall though, it's supposed to be patchy, so don't rush out to try and buy it. Their most accessible recording for UK fans was the superb LP, *Outburst* (What Goes On GOES ON 1) 1984, which included four tracks from *Wolf Bane* and seven from their second mini-LP together with a previously unissued version of **The Standell's** song, *Sometimes Good Guys Don't Wear White*. It's a brilliant album best played at full volume - an essential purchase! The inclusion of their version of **The Stooges'** *Real Cool Time* on the 1985 compilation LP, *A Real Cool Time - Distorted Sounds From The North* (Amigo AMLP 2007) 1985 gave the band wider exposure and the same year a bootleg, *Psycho-Live* (Hawkeye 011) which featured 14 tracks from a live Amsterdam appearance in 1984 and both sides of their hard to find debut single surfaced. Aside from the *Outburst* compilation their first full length LP, *Hardware* (Wire 11 WILP 003) did not appear until 1987 and features far less fuzz than their preceding work.

THE PLAYMATES: One of the best of the new Swedish bands whose debut LP, *Long Sweet Dreams* (What Goes On GOES ON 3) 1986 is full of chiming guitars, soaring harmonies and well-crafted songs.

THE PREACHERS: Per Vesterlund (gtr), Erik Holmblad (drms), Anders Malmberg (bs), Lennart Lundstorm (organ) and Michael Wallin (gtr, vcls) come from Uppsala, Sweden. Their vinyl debut, *Thirtynine Steps* on the *A Real Cool Time* (Amigo AMLP 2007) compilation was an assault of throbbing fuzz guitar.

PROBLEM: From Malmo, Sweden, were playing 60's punk in the mid-70's. They first recorded in 1977 and issued a self-titled album in 1978 for Amigo which is now deleted. As the lyrics were sung in Swedish they may be difficult for English-speaking audiences to assimilate. However, the album's screaming fuzz guitar and rock 'n roll was extremely influential on other Swedish bands. They also had a cut, *Higher Ground*, on *A Real Cool Time* (Amigo AMLP 2007) and this was a quality number, with haunting vocals and interesting backing.

PUSHTWANGERS: A high volume Swedish garage band who've recorded a mini-LP, *Pushtwangers* (Blackboard and Chalk BC 9008) 1984 and a full LP, *Here We Go Again* (Amigo AMLP 2008) 1986.

THE PYROMANIACS: Willy Bully (bs), Steve Danielsson (drms), Mats Jernstrom (gtr), Peter Lindgren (vcls, organ) and Tommy Vee (gtr) comprise this Stockholm-based garage band, which has been playing in Sweden for some years. They've issued 45's and a self-titled album (Polygram/Mercury 824 263-1) 1984 of variable quality and play **Byrds**/Flaming Groovies type material. Their contribution to the Amigo compilation, *96 Bye-Byes* is very raunchy.

THE SHINY GNOMES: An above average German psychedelic pop outfit judging by their LP's, *Wild Spells* (Pastell POW 7) 1987 and *Some Funny Nightmare* (Pastell POW) 1987.

THE SHOUTLESS: From Solna, Sweden, Lars Gustavsson (bs), Kruse (gtr), Mats Rosen (drms) and Jan Liljekvist (gtr, vcls) are a garage/punk outfit who've issued two LP's, *Out Of Reach* (Rainbow RMX 3003) 1985 and *Bowery At Midnight* (Rainbow RMX 3006) 1986. They also had a cut on the Amigo compilation.

THE SICK ROSE: An Italian garage band much in the mould of **The Chesterfield Kings**, although all except one song on their well received debut LP, *Faces* (Electric Eye EELP.006) 1987 are originals.

SLOBSTER: Thomas Hedstrom (vcls), Pelle Ossler (gtr), Benny Andersson (bs) and Micke Holst (drms) developed playing in local clubs in Helsingborg. They first came to attention outside of Sweden by virtue of *Sudden Death*, their cut on the *Distorted Sounds Of The North* compilation, which was their first recording in English and was full of throbbing fuzz guitar and echoed vocals.

THE SPANKS: A Belgian garage outfit whose self-titled EP on Stoker Records (TORP0.8) includes three originals and a blistering assault on *You're Gonna Miss Me*.

THE STOMACH MOUTHS: A highly rated Swedish garage band. Made quite an impact with their debut 45, *Don't Put Me Down/Wild Trip* (Mansi Sunlight 196025-01), which was full of driving guitar work and obnoxious vocals. A second 45 for Got To Hurry Records failed to live up to their early promise. Their first LP, *Something Weird* was issued in Sweden by Got To Hurry Records. More recently an album of demos, alternate mixes and live tracks, *Wild Trip* (Voxx 200.040) has been issued, as well as a mini-LP, *In Orbit* (Got To Hurry GTH.102) 1987.

TECHNICOLOUR DREAM: An Italian psychedelic duo comprised of Fabio (gtr, vcls) and Marco (bs, vcls) who are not among the best of the new psychedelics but show some promise on *Pretty Tomorrow* (High Rise HR LP 33010).

THE THOUGHT: This Dutch group comprising Wieb Zigtema, Cock de Jong and Jan de Jong made an interesting self-titled album for Enigma (E 1004) in 1982. Their melodic and sometimes surrealistic blend of guitars, keyboards and synthesizer is well worth investigation and includes the group's unique interpretation of **The Electric Prunes'** *I Had Too Much To Dream Last Night*.

THE UNDERTAKERS: A rather average Swedish fuzz guitar band, with one LP, *The Greatest Stories Ever Told* (Midnight MIR LP 115) to their credit so far.

THE WATERMELON MEN: Everybody in this Swedish outfit from Uppsala is an avid record collector and cite both 60's bands, like **The Byrds** and 80's bands, like The Saints, among their influences. Their line-up is Imre Von Polgar (gtr), Johan Lunberg (gtr), Erik Illes (vcls, organ), Erik Westin (drms) and Hans Saclen (bs). They attracted the attention of Jorgen Johannson, who released their self-produced *Four Stories By The Watermelon Men* on his Tracks On Wax label in 1985. The same year they had an excellent cut, *Back In My Dreams*, which has some beautiful ringing guitar work, included on

Amigo's *A Real Cool Time* compilation. These live recordings interested the UK's What Goes On label who licensed their album, *Past-Present and Future* (GOES ON 2) 1985 for UK and US distribution. This album is full of melodic and powerful music, containing some lovely chiming 12-string guitar and a series of outstanding songs. They've also released a 45, *Seven Years/I've Been Told* (What Goes On WHAT GOES 6) 1986. Their 1987 LP, *Wildflowers* (Tracks On Wax VAX 1002) contains a plethora of well written three minute pop songs and was well received.

WAYWARD SOULS: Another Swedish outfit - Per Ahlen (vcls), Jonas Engberg (gtr), Patric Svensson (gtr), and Hank Fagerstedt (drms) whose debut 45, *Unknown Journey* (Tracks On Wax WAX 001) was full of pulsating guitar, powerful drumming and uncompromising vocals. Their track on the *Real Cool Time* compilation was also an absolute corker, full of demented, reverberating guitar work. Their debut album, *Painted Dreams* (Hybrid HYBLP 5) 1985, was full of both melodic and mildly discordant guitar work and included a powerful re-work of *Are You Gonna Be There?* After this promising beginning their 2nd LP, *Songs Of Rain And Trains* (Musiknatet Waxholm MNWP 152), was comprised of largely undistinguished rock ballads and rather disappointing.

THE AUSSIE BANDS

CELIBATE RIFLES: Based in Darlinghurst, New South Wales, this rather heavy metal orientated rock 'n roll band have become increasingly popular with mainstream audiences but should interest readers too. The band formed in 1978 and its original line-up was Philip Jacket (drms), Michael Couvret (bs), Kent Steedman (gtr) and Ian Martin (vcls, gtr). It didn't record its first EP until 1983, by which time Ian had left to go to University, and was replaced by Damien Lovelock (vcls) and Dave Morris (gtr). They recorded and pressed their first EP, *But Jacques The Fish* themselves. Guesting on the EP was James Durroch who later joined the band replacing Michael Couvret on bass, who left to join Mushroom Planet. Only 500 were pressed, but when Hot Records decided to start their own label they were sufficiently impressed to let **The Celibate Rifles** be the first band on it. The resulting LP, *Sideroxylon* (Hot 1001) 1983 was influenced by earlier Aussie punk outfits like The Saints and Radio Birdman, as well as some of the UK ones. Prior to the second LP, Durroch was asked to leave because of clashes with Kent Steedman, and he went on to form Eastern Dark before his tragic death in 1986 as a result of a car crash. Couvret rejoined as the band's bassist. The band's second LP, *The Celibate Rifles* (Hot 1007) 1984 was more refined but still retained the power of their earlier work. The same year Kent Steedman also joined **The New Christs** briefly, playing a dozen gigs for them. In 1985 What Goes On Records in the UK issued a compilation LP, *Quintessentially Yours* (RIFLE 1) which included live cuts from their debut LP and three from their first EP. The following year the same company released another compilation, *Mira, Mira, Mira* (GOES ON 6) from their first two LP's with some tracks remixed. Their third studio LP, *The Turgid Miasma Of Existence* (Hot 1024) 1986 was delayed, because Damien Lovelock caught pneumonia, and is generally regarded as rather patchy. Their live album, *Kiss Kiss Bang Bang* (What Goes On) 1987, was recorded at CBGB's in New York during the band's first US tour in 1986. Bassist Michael Couvret and drummer Philip Jacquet left after the tour and were replaced by Rudi Morabito and Paul Larsen. Their 1987 album, *Roman Beach Party* (What Goes On GOES ON 11) was recorded during an European tour and, as with earlier material, continues to be influenced by Detroit style guitar and late 70's punk.

THE CHURCH: An important new Australian band comprising Peter Koppes (gtr, keyb'ds), Marty Willson-Piper (gtr, vcls), Steve Kilbey (vcls, bs, keyb'ds) and Richard Ploog (drms, perc), whose debut LP, *Of Skins And Hearts* (Australian EMI EMC 251) appeared in 1981. Most of this, and the best of a subsequent 45 release was included on *The Church* (Carrere CAL 130) 1982. Subsequent albums include *The Blurred Crusade* (Carrere CAL 140), *Seance* (Carrere CAL 201) 1983 and *Remote Luxury* (Carrere CAL 230) 1984. *Seance* was superb, full of ringing guitar work and trippy lyrics and diverse too from the strange, haunting charm of *Electric* and *It Doesn't Change* to the space rock of *Travel By Thought*. *Remote Luxury* combines two Australian EP's - *Persia* and *Remote Luxury*. It's full of shimmering folk-rock rather reminiscent of **The Byrds**. *Heyday* (EMI EMC 3508) 1986 is their best album to date, straightforward guitar pop with strong melodies, marketed in a paisley cover. In 1987 they travelled to LA to record their first album for Arista. Steve Kilbey has also issued an album selected from his home recordings, *Unearthed* (Red Eye Records RED LP 1) 1987 and had a volume of his writings published in paperback as *Earthed*.

DECLINE OF THE REPTILES: A good Aussie band from Sydney whose 1987 LP, *Too Much Armour, Not Enough Brains* (Waterfront Records DAMP 35) featured Nuggets-style keyboards and icepick guitar.

THE DIED PRETTY: This band is at the forefront of Australian new psychedelia of the 80's. Formed in 1983 and recording in Sydney - Brett Myers (gtr, harmonies), Ronald S. Peno (vcls), Mark Lock (bs) and Frank Brunett (keyb'ds) produced two excellent 45's, *Out Of The Unknown/World Without* (Citadel CIT 007) and *Mirror Blues* (Citadel CIT 010) in 1984. These were combined on a mini-LP issued by What Goes On Records in the UK in 1984. *Out Of The Unknown* is full of startling guitar work and, whilst *World Without* is a more melodic ballad, *Mirror Blues* is a ten minute assault on the senses built around two furious instrumentals. At its most intense the music begs comparison with **Velvet Underground**. An EP, *Next To Nothing* (Citadel CITEP 901) followed in 1985 and also included the first two 45's. 1986 saw the issue of their debut LP, *Free Dirt* (Citadel CITLP.504), which was released in the UK by What Goes On records. This is an essential purchase, full of compelling vocals and keyboard playing.

THE GARDEN PATH: A promising psychedelic pop outfit who have issued an eight track mini-LP, *5 Reasons* (Greasy Pop GPR 119) 1986.

THE HOODOO GURUS: At the forefront of garage punk of the 80's, this band formed in 1982. Dave 'Flick' Faulkner (vcls, gtr, keyb'ds) and James 'Bam Bam' Baker (drms) were both based in Perth, where they had previously played in The Victim, a popular local 70's band. Clyde Bradley was born in Perth and after growing up in Queensland moved to Sydney, where he played in a number of bands including The Other Side and Special K, which Brad Shepherd (bs) and Mark Kingsmill (drms) (who later replaced Baker) had also been involved in. They appeared on stage in the early days in a mixture of paisley shirts, embroidered cowboy shirts, gold snakeskin boots and sunglasses. The band quoted **The Cramps** and The Flamin' Groovies among their influences. Indeed, Cyril Jordan has appeared on stage with them. Their debut UK album, *Stoneage Romeos* (Demon FIEND) 1984 was full of short, sharp three minute tracks and maintained excellent consistency. It included the 'A' side of their earlier 45, *I Want You Back* and the closing blitz, *I Was A Kamikaze Pilot*, is an absolute killer. The album was issued by A & M in the US. The follow-up, *Mars Needs Guitars* (Big Time BT 7053/Chrysalis CHS 1520) 1985 marked a transition from their punky debut album to a more rockpop format as the band searched for a wider audience. It contains some beautiful guitar work and appealing ballads. Their third LP, *Blow Your Cool* (Big Time/Chrysalis CHR 1601) 1987 was not a masterpiece but the band still seem on course for success.

THE INNER SLEEVES: A flower pop outfit from Melbourne judging by their debut 45, *End It All/Heartache* (Citadel CIT022) 1986.

THE LIME SPIDERS: This band started off playing power pop around Liverpool in the western suburbs of Sydney in 1979. The two original members were Mick Blood (vcls) and Darryl Mather (gtr), then in 1981 Richard Jakimyszyn (gtr, vcls) joined and later Jeff Cleary (drms) and Dave Guest (bs). They decided to enter a local *Battle Of The Bands* type of competition which they won and the prize was a deal with Green Records. So they recorded a four track double 7" (Green Records BTS 972) which featured Steve Rawles (drms) and Warwick Gilbert (bs) and was issued in 1983. It featured *25th Hour*, *That's How It Will Be* (previously by The Liberty Bell), *I Can't Wait Long* and *1-2-5* (an old **Haunted** song). Various personnel changes hindered their development but a second 45, *Slave Girl/Beyond The Fringe* (Citadel CIT 008) eventually emerged in 1984. Full of sneering vocals and ugly guitar, the overall effect is a wall of noise and it's a must for garage punk enthusiasts. In 1985 Big Time compiled both the band's previous recordings on a mini-LP, *Slave Girl* which was also available on Hybrid (RIB 1) and Citadel issued a 45, *Out Of Control/Save My Soul* (CIT.015). Virgin issued *Weirdo Libido/Here With My Love* comprising two studio tracks on the 7" (Virgin V020.12) and an extra four live tracks from 1985 on the 12" (VO2O.1212). The band's 1987 LP, *The Cave Comes Alive* (Virgin V2457) should consolidate their reputation.

LIPSTICK KILLERS: Now defunct, the band - P. Tillman (vcls), M. Taylor (gtr), K. Giddy (bs) and M. Charles (drms) - were captured on a 1985 album *Lipstick Killers* (Citadel CIT LP 501), which was taken from a live cassette of a Los Angeles concert back in 1981. The recording quality is not perfect, but what the band lack in subtlety they compensate for in power. The album includes the band's only other issued vinyl, Voxx single, *Hindu God Of Love*, and a series of deranged originals as well as covers of **The Chocolate Watchband**'s *Let's Talk About Girls* and **The 13th Floor Elevator**'s *I've Got Levitation*.

THE LIZARD TRAIN: Twin fuzzed guitars charactise their mini-LP, *13th Hour Daydream* (Greasy Pop Records GPR.117) 1986 and they may have a promising future ahead.

THE MOFFS: The band - Tom Kazas (gtr, vcls), David Byrnes (bs), Nick Potts (keyb'ds, hrmnca) and Alan Hislop (drms) - formed in Sydney in early 1984. They recorded two songs on an Australian cassette magazine in October 1984, *Untitled Protest* and *Once I Knew* and a six track cassette demo in November 1984 (track listing: *Horto*, *Confusion*, *Ship In The Sky*, *Get The Picture*, *Tombstone* and *Tomorrow Never Knows*). Their debut 45, *Another Day In The Sun* (Citadel CIT 012) 1985 caused quite a sensation. It has a long instrumental introduction with catchy drumming supplemented first by organ and then by a tasty guitar solo. Later echoed dreamy vocals are superimposed on the backing. Since then keyboardist Nick Potts left and the band operated as a three piece until late in 1985 when Mick Duncan was recruited as a replacement. Their debut mini-LP, *The Moffs* (Citadel CIT LP.503) is not as awe-inspiring as the 45 but still worth investigating. 1986 saw further personnel changes with Andrew Byrnes replacing Alan Hislop on drums and Damon Giles replacing Mick Duncan. The new line-up has released a pleasant 45, *Flowers/By The Breeze* (Citadel CIT.026) 1987.

THE MOODISTS: Originally from Australia their LP's, *Engine Shudder* (Red Flame RFM 21) 1983 and *Thirsty's Calling* (Red Flame RFA 39) 1984 feature some deranged guitar work, although at times their music can also be melodic. Their best record to date is the six track *Double Life* EP (Red Flame) 1985, although following this they underwent personnel changes so it remains to be seen how certain the future is.

THE NEW CHRISTS: A short-lived Sydney guitar band who issued a 45, *Like A Curse* (Big Time BT5) 1983 and then broke up although two further tracks, *Born Out Of Time/No Next Time* (Citadel CIT.017) 1986 were released posthumously and re-issued by Sonic Records (SON.10) in France. Both Citadel 45's were re-issued under the title *Detrius* (What Goes 9T) 1987 in the UK.

THE SCIENTISTS: A promising Perth outfit, who set out as power poppers but later became more psychedelic. Kim Salmon (gtr, vcls), Boris Sujdovic (bs), Tony Thewlls (gtr) and Philip Hertze (drms) have issued *You Get What You Deserve* (Karbon KAR 103L) 1985; *Weird Love* (Karbon KAR 1036) 1986, a retrospective LP; a 12" EP, *Demolition Derby* (Soundwork SW 12007), which contains four tracks from the first album sessions and *The Human Jukebox* (Karbon KAR 105 L) 1987, with their latest drummer, Nick Combe.

SCREAMING TRIBESMEN: Comprising John Hartley (bs), Mick Medew (gtr, vcls) and Murray Shepherd (drms), they issued two 45's for Citadel, *Igloo/My True Love's Blood* (CIT 004) 1983 and *A Stand Alone/Move A Little Closer* (CIT 009) 1984, although they had broken up by the time the second was released. Both were characterised by superb guitar, thundering drumming and appealing melody and were included on a subsequent EP, *Date With A Vampyre* (Citadel CITEP.902) 1985, which was issued by What Goes On Records in the UK, who also issued the band's 45's on an EP, *Move A Little Closer* (What Goes.2T) 1986.

SEMINAL RATS: Very much in the Detroit mould. Their mini-LP, *Omnipotent* (Au-Go-Go MRSM.04) 1987 may interest fans of this genre.

THE STEMS: From Perth and formed in early 1984 - Dominique Mariani (vcls, gtr), Richard Lane (keyb'ds, vcls), Julian Matthews (bs, vcls) and Dave Shaw (drms) - are another band transporting the 60's sound into the 80's. The 'A' side of their debut 45, *Make You Mine/She's A Monster* (Citadel CIT 011) 1985 even had the usual boy meets girl lyrics that characterise so much 60's punk. Apart from a second Citadel 45, *Tears Me In Two/Can't Resist* (CIT.013) 1985, and an EP, *Love Will Grow* (Rosebuds Vol 1) (Citadel CITEP 903) 1986 which sounds on the title track like **The Byrds** at their most jangly, the band also have a 45 on Blue Mosque, *She's Fine/Always* (BM.001), which was a new label established by John Needham to handle successful acts like **The Stems** who have out-stripped Citadel's distribution capabilities. Their 1987 LP, *At First Sight - Violets Are Blue* (White Label Records L38735) is also full of jangly pop, although the quality of the album is a little patchy overall.

THE SUNSET STRIP: A Melbourne fuzz guitar band judging by debut 45, *Going Home/ Yesterday's Gone* (Au-Go-Go ANDA 54) 1987.

UPS AND DOWNS: A four piece Brisbane band formed by the Atkinson brothers, Darren and Greg in 1982. They've issued singles on their own Basketcase label, Waterfront and True Tone as well as their mini-LP, *Sleepless* (What Goes On GOES ON 4) 1986.

THE VISITORS: This band were formed by Deniz Tek (gtr), following his departure from Radio Birdman. Pip Hoyle (keyb'ds) and Ron Keely (drms) were also ex-Birdman members - and vocalist Mark Sisto completed the quartet. They made an EP in 1981 which has been re-issued with additional tracks, *The Visitors* (Citadel CITLP 502) 1985, on which Hoyle's keyboards recall **The Doors** and Sisto's vocals are full of Iggy Pop and Morrison-like emotionality. Worth investigation.

WET TAXIS: Now defunct they rehashed obscure 60's punk numbers effectively. The band included Simon Knuckey (lead gtr), Louis Tillet (vcls), Nick Fisher (drms), Penny Ikinger (gtr) and Tim Knuckey (bs). The posthumous 45, *C'mon/Clock On The Wall* (Hot 712) 1984, which features a bamstorming punk thrash with an appealing guitar riff on the 'A' side and more melody on the flip, is apparently representative of their style. Hot Records compiled more of their material on a 1985 LP, *From The Archive*.

ZIMMERMEN: A power pop outfit whose debut LP, *River Of Corn* (Au-Go-Go Records ANDA 43) contains some sun-drenched pop songs but lacks variety.

Mention should also be made of one New Zealand band:-
THE CHILLS: Hailing from Dunedin, New Zealand, **The Chills** have had numerous line-up changes. The one constant member has been Martin Phillipps (vcls, gtr), who originally fronted a garage/punk outfit called The Same. When they split he formed **The Chills** in 1980 with bassist Jane Dodd and his sister, Rachel (keyb'd). In 1982 they appeared on *Dunedin Double* (Flying Nun DUN.1) as one of four bands each given a side on two 12" EP's. **The Chills** played three songs - *Kaleidoscope World*, *Satin Doll* and *(Frantic) Drift*. By now Phillipps was the only original member of the band remaining having been joined by Fraser Batts (keyb'ds), Alan Haig (drms) and Terry Moore (bs and 12 string). Then three 45's followed the second of which, *Pink Forest*, a beautiful hypnotic song along with *Kaleidoscope World* led to the band being labelled as a 'paisley pop' band, although the band never appear to have regarded themselves as this. 1985 saw the release of a six track 12", *The Lost* EP (Flying Nun COLD.004) which was reputedly full of well-crafted songs. At the end of the year they played some live dates in the UK to critical acclaim and the following year the compilation LP, *Kaleidoscope World* (Creation CRELP.008) was released. This includes all **The Chills** tracks from *Dunedin Double* and their first three 45's. Their debut LP, *Brave Words* (Flying Nun FNUK 12), produced by Mayo Thompson, contains some excellent material and has been termed perfect pop. There's also a 12" EP, *House With A Hundred Rooms* (Flying Nun FNUK 11T) which contains three non-LP tracks. A band well worth investigating.

PART 6: AN UPDATE

Before you put this book down read this supplement. It provides further information, such as details of 45 releases, reissues and compilation appearances by many of the artists you have already read about, as well as details of many other acts not previously mentioned. Thanks go to Max Waller and Kev Biscoe for information that has been included here. If you have problems tracking down some of the compilation albums mentioned here try Funhouse Records (mail order specialists), now at 13, Market Place, Margate, Kent or Plastic Passion, 2 Blenheim Crescent, London W11.

Agape
Reputedly a psychedelic Christian rock outfit! Their US album *Gospel Hard Rock* (Mark 2170) 1971 features superb guitar work and vocals.

Aktuala
An Italian psychedelic band who issued two LPs:- *Aktuala* (Bla-bla) 1973, which is full of extended eastern-sounding psychedelia, and *Tappeto Volante* (Bla-bla) 1976.

Amboy Dukes (p7). There are two additional LP:- *The Best Of The Original Amboy Dukes* (Mainstream S/6125) 1969, which features some 45 only tracks, and *Survival Of The Fittest Live* (Polydor 24-4035) 1970. The only remaining non-LP track from their late 60's period is *You Talk Sunshine, I Breathe Fire* the flip to *Scottish Tea* (Mainstream 693), 1968. The best compilation of their material is the double LP, *Journeys and Migrations* (Mainstream) 1974.

American Blues (p7). Their second LP dates from 1969. *If I Was A Carpenter* and *All I Saw Was You* both appear on *A Journey To Tyme 1.*

American Zoo
Dave Danieli, Bill Hawkins, B Bottrell and J Martz recorded at least two 45's - *Mr Brotherhood/Magdalena* (Reena 1026) and *What Am I? /Back Street Thoughts* (Reena 1030) - for the Hollywood-based label in late 1967. *Mr Brotherhood* was poppy psychedelia with trippy lyrics and sound effects.

Animated Egg (p7) was also released on Europa (E316) in Germany and Marble Arch in the UK.

Arthur
An US outfit. Their LP *Dreams and Images* (LH1) 1968 is full of melodic, dreamlike psychedelia.

T. C. Atlantic (p8). Missing record number for LP is Dove (4459) 1967.

Autumn People (p90) came from Arizona. Their self-titled album was released on Soundcheck (3020) in 1976 and the band consisted of Steve Barraza (drms, vcls), Danny Poff (keyb'ds), Larry Clark (gtr, vcls) and Cliff Spiegel (bs, vcls).

Avengers (p8), were probably from San Bernadino. A foursome - K. Johnson, H. Gonzales, G. Blake and G. Likens - they recorded four 45's in all. Aside from *Be A Caveman*, the others were:- *Shipwrecked/I Told You So* (Starburst 128) 1965, *It's Hard To Die/ Open Your Eyes* (Starburst) 1966 and *You Can't Hurt Me Anymore/When It's Over* (F-G104) 1965. *I Told You So* and *Shipwrecked* can be heard on *Garage Punk Unknowns Volumes 1* and *3* respectively, and both tracks from the 1966 Starburst single are on *Highs In The Mid-60's Vol 20.*

Backgrounds
A Californian mid-60's band who cut one 45, *Day Breaks At Dawn/Oh Baby Please Take Me* (Cenco 110). This is an excellent fuzz punk single, there's some scorching guitar on the A side.

Bad Roads (p8). *Blue Girl* also appears on *Pebbles 9, Mindrocker 4* and *Louisiana Punk From The Sixties Vol 2.* The latter also includes *Too Bad* and *'Till The End Of The Day* by the band. *Too Bad* is also on *Pebbles 9.*

The Banshees (p9). *Project Blue* can also be heard on *Pebbles 9.*

The Barbarians (p9). *Hey Little Bird* from their 1st 45 is on *New England Teen Scene Vol 2.*

The Baroques (p9). *I Will Not Touch You* appears on *Gone Vol 1* and *Nothing Left To Do But Cry* is on *Highs In The Mid-60's Vol 15.*

Bead Game (p9) also issued a 45, *Sweet Medusa* (Avco Embassy 4539) around 1970.

Beaten Path (p9) issued two 45's:- *Original Nothing People/I Waited So Long* (Fontana 1583) 1967 and *Doctor Stone/ Never Never* (Jubilee 5556) 1966. *Original Nothing People* is also on *Mayhem and Psychosis 1.*

Beautiful Daze (p9) may have been Californian. RPR records are based in Hollywood. The 45, *City Jungle Parts 1/2* was originally issued on RPR R-101.

The Beaver Patrol (p9). *ESP* was originally issued on Columbia 4-44139. *ESP* appears on *Boulders 4* too.

Bedpost Oracle
Issued two 45s on Californian labels around 1968:- *The Break Of Dawn/Love Isn't Dead* (Corby CR 230) and *Somebody To Love/Chest Fever* (Oracle 29002). Max Waller has these and tells me they are decent psychedelia - the cover of **Jefferson Airplane's** *Somebody To Love* is good.

The Bees (p10) recorded another 45, *Forget Me Girl/Baby Let Me Follow You Down* in 1966. The A side is on *Highs In The Mid-60's Vol 20.*

John Berberian
Recorded an interesting Eastern-sounding LP, *Impressions East* (Mainstream S/6123) 1969, which is similar to **Orient Express** but more ethnic and is hard to find (R1).

Bevis Frond (p132). There's also a third double LP *Bevis Through The Looking Glass'* (Woronzow WOO.5 1/2), which is a limited edition of only 500 numbered and signed copies of rare and unreleased material, and the promise of another LP on the way. **Bevis Frond** is actually Nick Saloman, a collector of psychedelia whose been playing guitar since he was seven. He got the money for his first LP after receiving compensation in 1985 following a very bad motorcycle accident after he fell down a hole in a road left by a negligent council. He also has an extended jam, along with **The Outskirts Of Infinity** and Parthenogenetick Brotherhood (which is Bevis and friends) on a Woronzow compilation, *Acid Jam* (W.005) 1988.

Biff Bang Pow! (p132) have a new LP, *Love Is Forever* (Creation CRE LP 029) 1988, which is their best yet.

Big Brother (featuring Ernie Joseph) (p11) issued a 45, *ESP* (All American 5718).

Bit 'A Sweet
Comprised Mitch London (bs, drms, vcls), Russell Leslie (drms, vcls), Dennis De Respino (keyb'ds, gtr, vcls) and Jack Mieczkowski (gtr, sitar, vcls). They recorded one LP, *Hynotic 1* (ABC ABCS 640) 1968 SC, which was produced by Steve Duboff. The sleeve is encouraging but apart from a couple of tracks, *Travel* and *A Second Time*, it is not recommended, although it has some interesting sound effects and phasing. Their cover of *Out Of Sight, Out Of Mind* (not on the LP) is on *Psychedelic Unknowns Vol 4.* They are thought to have been an East Coast Band.

Blackberry Jug
From Bamberg, Germany, they covered 60's teen anthems and recorded demo tapes which included demented cover versions of *I Ain't No Miracle Worker, Little Girl* (**Yard Trauma**), and 1970 (**The Stooges**). Sadly they split whilst recording an album for Midnight Records and their sole vinyl offering is their self-titled anthem *Blackberry Jug* which is featured on the Glitterhouse *Declaration of Fuzz* compilation. Some of them went on to play in **Broken Jug.**

Blacklight Chameleons
This band was started in New York by Dino Sorbello (gtr, vcls) when he left **The Mad Violets.** The other original members were Noreen Lewis (bs), Bill Ebauer (keyb'ds) and Andrea Matthews (dms), who was earlier in Outta Place. They've two compilation appearances:- *Tripwave* on *The Shape Of Things To Come* compilation cassette and *Door* on *Declaration Of Fuzz.* They recorded a six track self-titled EP for Voxx (VXZ 200. 042A) after which Andrea and Noreen left. After various line-up changes

Sorbello and Ebauer remain along with Sharon M (vcls) and a full length LP for Resonance is due for release anytime.

Blossom Toes
Brian Godding (gtr, vcls), Jim Cregan (gtr, vcls), Brian Belshaw (bs) and Kevin Westlake (drms) surfaced in 1967 in the UK with their debut psychedelic pop LP, *We Are Ever So Clean* (Marmalade 607001). They later added Poli Palmer (drms), Barry Reeves (drms, percs) and Shawn Phillips (sitar, guitar) for *If Only For A Moment* (Marmalade 608010) 1969, and also issued five 45's during the 60's, all on Marmalade. Both of their albums have recently undergone limited edition reissues in Germany - the first by Polydor, the second by NTS. Collectors will also want to track down a privately pressed Swedish LP, *The Psychedelic Sound of Blossom Toes*, which was recorded live in 1967 - only 250 were pressed.

Blue Cheer (p12). Band offshots include Pilot, Silver Metre and Mint Tattoo. They reformed with the line-up of Paul Whaley, Dick Peterson and Tony Rainier for *The Beast Is Back* (Megaforce MR1 1069) 1985, which includes new versions of old numbers like *Summertime Blues, Parchment Farm, Out Of Focus* and *Babylon. Summertime Blues* and *Out Of Focus* also appear on the bootleg compilation *California Christmas Vol 2.*

The Blues Magoos (p12). LP no 6 is *Gulf Coast Bound.* The band were originally known as Bloos Magoos. There are plenty of non-LP 45's to interest the collector:- *So I'm Wrong And You Are Right/People Had No Faces* (Verve Folkways 5006) 1966 (also reissued on Verve Folkways in 1967); *Who Do You Love/Let Your Love Ride* (Ganim 1000); *One By One/Dante's Inferno* (Mercury 72692) 1967 and *Jingle Bells/Santa Claus Is Coming To Town* (Mercury 72762) 1967. *Tobacco Road* appears on *Nuggets* and *We Ain't Got Nothin' Yet* was covered in 1967 by England Spectres who became **Status Quo.**

Blue Scepter (p13). Original 45 details:- *Out In the Night /Gypsy Eyes* (Rare Earth 5040) 1970. They were connected to **SRC** but did not predate them.

The Blue Things (p13). Details of other compilation appearances:- *Your Turn To Cry* is on *Monsters Of The Midwest 3, The Orange Rooftop Of Your Mind* is on *Psychotic Moose and The Soul Searchers* and *Mayhem and Psychosis 1*; and *Twist and Shout* is on *Flashback Vol 2* (recently reissued as Antar's *Texas Flashbacks Vol 2).* Val Stoecklein put out a folky solo LP, *Gypsy Life* (Dot DLP 25904) in 1968.

Bo Grumpus
A foursome - Ed Mottau (gtr), Joe Hutchinson (gtr, bs), Jim Colegrove (bs, gtr) and Ronnie Blake (drms) - their sole LP, *Before The War* (Atco SD 33-245) 1968, was produced by Felix Pappalardi and also includes N D Smart (of **The Remains** on drums) so the band may have originated from Boston or New York. *Sparrow Time* and *Think Twice* have good fuzz guitar, but it's predominantly a soft folk-rock LP.

Bohemian Vendetta (p13) issued one 45, *Enough/Half The Time* (United Artists 50174) 1967.

Boston Tea Party (p13) issued other 45s:- *Is It Love?/Don't Leave Me Alone* (Fona 311) 1967; *My Daze/Rose In The Night* (Vogue International 101) 1967 and *Free Service/I'm Telling You* (Flick Disk 900) 1967.

Boudewijn De Groot
Dutch late 60's psych band whose LP *Nacht en ontij* (Decca) 196? comes with an eight page booklet and a free 7" picture sleeve single.

Boy Blues
A Californian outfit who cut one 45 *Coming Down To You/Living Child* (Frantic 2131) 1967. The A side is featured on the *Boulders Vol 10* and *Psychedelic Disaster Whirl* compilations.

The Brainiac Five
An UK polished power pop band from Cornwall who recorded an LP *Worldwide Inside* back in 1979, which has only now got an official release (Reckless RECK 1) 1988. The five were Charlie Nothing (vcls, gtr), Richard Booth (gtr, vcls), Woody (bs, hrmnca), Steve Hudson (drms, vcls) and Duncan Kerr (keyb'ds).

Brigg
Issued a self-titled privately pressed LP of folk tinged psychedelic rock in the US in 1973 R2.

British North American Act (p91). Album now reissued by Antar (Antar 7) 1987.

The Brogues (p13). *But Now I Find* and *Someday* are also on *Sound Of The Sixties: San Francisco Part 2.*

Terry Brooks and Strange (p14). Fanatics of this band will also be interested in *The Criteria Demo Album* (Criteria) R4, of which just 100 numbered promotional copies were pressed in red vinyl, all autographed by Terry Brooks. I understand that musically it's the usual heavy guitar psychedelia.

The Buddahs (p15). The track on *Pebbles Vol 2* is *Lost Innocence* not *So What.*

Burgundy Run (p16). Original 45 details:- *Stop!/How Far Up Is Down* (Lowette LA 5014) 1966. The 'A' side is covered by **The Chesterfield Kings** on their *Stop* LP.

The Byrds (p16). Also issued in 1969 was the LP *Preflyte* (Together ST-T-1001), a compilation of pre-1st LP material and quite wonderful if you like the early **Byrds.** *The Notorius Byrd Brothers* has now been reissued (Edsel ED 262) 1988 and **Byrds** collectors will also want *Never Before* (Murrayhill/Re-Flyte MH 70318) 1988, which compiles rare masters and remixes and comes with a booklet of photos, memories and a complete session file up to 1967.

The Calico Wall (p17). *Flight Reaction* is also on *Changes* and *Mayhem and Psychosis 2.* Equally brilliant is their *I'm A Living Sickness,* to be found on *Psychedelic Unknowns Vol 1* and on a reissue 45 with *Flight Reaction.* Fuzz laden, great effects and tonsil tearing vocals add up to another classic. It's been covered by **Green Telescope** and **The Fuzztones.**

C.A. Quintet (p17). Missing LP record number is Candy Floss (7764) 1968. They cut three 45s in all:- *Mickey's Monkey/I Want You To Love Me Girl* (Falcon 70) 1967; *Blow To My Soul/She's Got To Be True* (Falcon 71) 1967 and *Smooth As Silk/Dr. of Philosophy* (Candy Floss 102) 1968. All are very rare and expensive collectors' items. *Blow To My Soul* and *Cold Spider* also feature on the *Changes* compilation.

The Caretakers Of Deception (p17) came from Los Angeles. *Cuttin' Grass* (Sanctus SS11) 1967 appears on *Psychedelic Disaster Whirl* as well as *Acid Dreams.* The flip side to the 45 was probably X + Y = 13, which can be heard on the *Psychedelic Unknowns Vol 2* (EP).

The Centurys (p17). Their line-up was Billy Beard (lead gtr, vcls), Bernie Orner (drms, vcls), Larry McKinney (gtr, vcls), John Lacavone (bs, vcls) and Bob Koch (lead vcls, keyb'ds). *Hard Times* also appears along with *And I Cried* on *Return Of The Young Pennsylvanians* and another cut, *Endless Search* is on *Pennsylvania Unknowns.* An EP, featuring four tracks from 1965 was also issued recently, The *Renco Demos* (Bona Fide BF 7001) 1984. The tracks featured were:- *83, So The Prophets Say, Don't Bother* and *Together To Stay.*

Chameleon Church
From Boston - Ted Myers (gtr, vcls) and Tony Scheuren (gtr, bs, harpsichord, vcls) went on to **Ultimate Spinach.** The other two members were Kyle Garrahan (bs, lead gtr, piano, vcls) and Chevy Chase (drms, keyb'ds, vcls), who went on to fame and films. Their LP, *Chameleon Church* (MGM 4574) 1968 is full of soft flower-power pop with heavenly vocals. Very much for Lefte Banke/Cryan' Shames fans. Not really psychedelic but recommended.

The Charlatans (p18). *Number One* and *Jack O'Diamonds* are on *California Christmas 1.* Two LPs on Eva collect their material, *The Charlatans* (Eva 12004) and *Alabama Bound* (Eva 12017).

The Chayns (p18). *Why Did You Hurt Me?* is also on *Boulders 1.*

The Children (p19). *Rebirth* on Atco was issued in 1968. Their cover of Ian Whitcomb's *This Sporting Life* is on *Boulders 5.*

Chocolate Factory
From Hamburg, they grew out of a band called Sense and issued an ambitiously titled EP in early 1985, *We're Gonna Change The Face Of Pop*

Music For Ever (FAB 001), but when their guitarist and organist left they gave up their garage sound for more 60's r'n'b influences.

The Chocolate Moose (p19). *Chocolate Moose Theme* is also on *Mayhem and Psychosis 2.* The flip, *Take A Ride* is on *Boulders 2.*

The Chocolate Watchband (p19). *Sweet Young Thing* is on *Pebbles 7. Loose Lip Sync Ship* is on *Pebbles 3 - The Acid Gallery.*

The Church/Steve Kilbey (p137). Kilbey's latest solo project is a mini-LP, *The Slow Crack* (Red Eye) 1987, from which the gentle lullaby, *Fireman* has also been issued as a 45.

The Cindermen (p19). This Los Angeles punk band, fronted by Dick 'Cinnamon' Cinder cut three 45's:- *If I Can't Love You* (Moonglow 5005) 1968, *Don't Do It Some More/True Love* (Moonglow 5012) 1969 and *Don't Knock It/I Can't Believe It* (Moonglow 5014).

Circus Maximus
Jerry 'Jeff' Walker (gtr, vcls), Bob Bruno (lead gtr, keyb'd, vcls), David Scherstrom (drms), Gary White (bs) and Pete Troutner (vcls) played a mixture of hard rock, folk rock and West Coast with flower power lyrics on their two LPs - *Circus Maximus* (Vanguard VSD 79260) 1967 SC and *Neverland Revisited* (Vanguard VSD 79274) 1968 SC. They are not often seen but are not expensive and recommended for their excellent guitar work.

Clear Light (p20). Details of 45:- *Black Roses/She's Ready To Be Free* (Elektra EK 45622) 1968. The 'B' side is an excellent track. Dallas Taylor went on to fame as drummer for Crosby, Stills, Nash and Young and Danny Kortchmar was in **King Bees.** *Sand* appears on *Endless Journey Phase 3.* It was also covered by a Mexican outfit, Los Land Jets, (in Hispanic) entitled *Mira.* Their album has been reissued by Edsel (ED 245) 1988 and includes *She's Ready To Be Free*, which was not on the original LP.

The Clique (p20) were previously known as The Lavender Hour. They issued three 45s on the Stelfek and Tribe labels. They were based around Houston originally though frequently 'tripped' to California.

The Colony (p20). The band came from Ventura, California and had a great constipated sounding vocalist. *All I Want* is also on *Highs In The Mid-60's Vol 1.*

Comfortable Chair.
Tad Baczec (lead gtr), Greg Leroy (bs, lead gtr), Gary Davis (keyb'd), Warner Davis (drms), Bernie Schwartz (vcls), Barbara Wallace (vcls) and Gene Garfin (vcls, percsn) were a Los Angeles band discovered by Jim Morrison. Their album, *Comfortable Chair* (Ode Z12 44005) 1969, was produced by Robbie Krieger and John Densmore (also of **The Doors**) and it's enjoyable listening, similar to **It's A Beautiful Day.**

Common People (p90). Recorded one album *Of The People By The People For The People From The Common People* (Capitol ST 266) 1969. The band comprised John Bartley III (gtr), Denny Rebinett (gtr, vcls), Michael McCarthy (bs), Jerrald Rebinett (drms) and William Fausto. Musically it's mellow soft psychedelia similar to **Gandalf.** It was recorded in California and they may have been a Californian outfit.

Communication Aggregation
An unknown band who recorded an early freakbeat 45, *Freakout USA/Off The Wall* (RCA Victor 47-8930) 1966.

Condello
Formed in Arizona but based in California they issued an interesting album *Condello - Phase 1* (Scepter SPS 542) 1966 and a much later EP, *Commodore Condellos Salt River Navy Band Makes A Comeback* (Blitz Cheap) 1976. This includes *Soggy Cereal* from *Pebbles Vol 3* which should be well known to readers and *Sonic Boom*, a **Hendrix**-influenced blast. Mike Condello later joined Elton Duck and recorded a solo LP. With him in **Condello** were Bill Spooner (gtr) (who ended up with The Tubes), Dennis Kenmore (drms), who joined Pollution (a late 60's/early 70's jazz-influenced rock band), and Ray Trainer (bs, key'bds, flte).

Condor
An US band who produced a privately-pressed psychedelic power rock LP *Political Asylum* (EBS) in 1985.

The Corporation (p20) apparently developed out of **The Skunks.** Their third LP is notable for the excellent side long *India.*

Cosmic Rock Show (p21). Their sole 45 was *Psiship/Rising Sun* (Blitz 464) and the band were from Duluth, Minnesota.

Cosmic Sounds (p21). Moa Garson, whose project it was, went on to make two LPs as Lucifer, *Black Mass* (UNI 73111) in 1971 (a rather good atmospheric electronic LP) and *Lucifer* (Invictus 7309), probably in the same year.

The Count Five (p21). One side of the Line compilation LP *Dynamite Incidents* (LSLP 4012 AN) 1983 plays at 33 r.p.m. and the other at 45 r.p.m! Also Edsel have released a 13 track compilation, *Psychotic Reaction* (E.D. 225) 1987. Other compilation appearances are *You Must Believe Me* on Eva's *Sound Of The Sixties* and *Teeny Bopper, Teeny Bopper* on *Sound Of The Sixties: San Francisco Part 1.*

Country Joe and The Fish (p21). *We're The Crackers* and *All I Need*, which don't seem to appear elsewhere are on the *Zachariah* soundtrack LP. *Death Sound Blues* from 1968 is on *California Christmas Vol 1.*

The Crazy World of Arthur Brown (p98). Reckless Records have now released their previously unissued 2nd album, *Strangelands* (RECK 2) 1988.

The Crimson Shadows
A now defunct Swedish garage band who released two promising 45s. There's also a retrospective German 7" EP *Tales From The Crimson Shadows* (Mystery Scene 66.11861) 1987 which features four previously unreleased tracks. The line-up was Henrik Orrje (hrmnca, tamb), Peter Maniette (vcls, organ), Mans P. Mansson (vcls, gtr), Johan Maniette (drms) and Jens Lindberg (vcls, bs).

Crome Syrcus (p22) apparently originated from Seattle, like **The Electric Prunes.** *Lord In Black* can be heard on *Psychedelic Unknowns Vol 3.*

Crystal Chandelier (p22). Max Waller tells me there was an earlier 45, *The Setting Of Despair/It's Only You* (United Artists 50284) 1968. The 'A' side is on *Son of Gathering Of The Tribe.*

Cucumber
Recorded one 45, *Don't Make Me Cry/Under* (Cobblestone CB 715), circa 1968/69. The flip, a heavy fuzz number is on *Psychedelic Unknowns Vol 6.*

Cykle (p23) were from Fayetteville, North Carolina. The LP's record number was Label 101. The group have one cut, *If You Can* on *Tobacco-A-Go-Go 1.* They were previously known as The Young Ones and issued a 45, *Too Much Lovin'/Harbor Melon* (Super Cool 7337) around 1967. The A and B sides figure on *Tobacco-A-Go-Go 1 and 2* respectively. The band turned psychedelic about 1969.

The Daily Flash (p23). *Green Rocky Road* can be heard on *Sound Of The Sixties: San Francisco Part 1.*

Danny and The Escorts (p23). The group was actually called Danny and the Counts. They issued two 45's, *For Your Love/It's All Over* (Frog Death 4) and *You Need Love/Ode To The Wind* (Coronado 136). Both sides of the latter are included on Eva's *Texas Punk From The Sixties Vol 2.*

Darius
An enigmatic character, who was possibly based in California due to Ben Benay and Butch Parker's involvement in his album, *Darius* (Chartmaker CSG 1102) 1968 R3. The album has been reissued by Breeder and will possibly interest readers but is not really recommended. He is backed by **Goldenrod** on the album.

The Dark Cellars (p130). Missing record number is Alien Cactus ACR THORN 001. The album reputedly contains some awesome 80's psychedelia.

The David (p23) came from Los Angeles. A 45 *40 Miles/I'm Not Alone* was also issued - both sides appear on *Boulders Vol 6.* The non-LP 'A' side is on Antar's *Gone Vol 1.*

Daybreakers
This band came from Iowa City and featured at various times Max Collins (lead vcls, keyb'ds), Terry Beckey (bs, vcls), Larry Barrett (gtr, vcls), Bruce Peters (vcls) and Paul Thomas (bs), but they underwent frequent personnel changes. An LP of their material has been put out on Unlimited Productions Rock'n'Roll label (RRRLP-0002). The group became Rox in 1969 but folded in 1971. After a five year lay off, they re-emerged as Crusin' (1976-79). Their sole 45 was *Psychedelic Siren/Afterthoughts* (Dial 4066) 1967. The 'A' side is on *Psychedelic Unknowns Vol 1* and a screetching siren intro. and backing distinguishes what was otherwise a routine psychedelic/punk single. The *Dirty Water* compilation (RRRLP-0003) included a live 1968 version of *Respect* by the band.

The Dearly Beloved
From Tucson, Arizona came Larry Cox (vcls), Tom Walker (gtr, vcls), Terry Lee (gtr, vcls), Pete Schuyler (drms) and Shep Cooke (bs). Their story is documented on *Rough Diamonds Vol 6* (Voxx VXS 200.016). Good punk-popsters they released seven 45s in all (the last two as **The Dearly Beloved**, the others as the Intruders, Quinstrells and Beloved Ones) for the Gallantly, Moxie, Columbia and Split Sound labels. *Flight 13* from their last 45 is on *Boulders 6.*

The Deep (p24). The album was recorded in September 1966. The group included Mark Barkan, Rusty Evans and David Bromberg. Barkan went on to a group called Hydro Pyro and either he or Rusty were supposedly in **The Third Bardo**. *Colour Dreams* can be heard on *Gone Vol 1.*

The Del-vetts (p24). *Last Time Around* is also on the *Off The Wall* and *Mayhem and Psychosis 2* compilations. *Everytime*, the flip, is on *Boulders 7.* They made two earlier 45s, *Little Latin Lupe Lu/Ram Charger* (Seeburg Jukebox 1018) circa 1965 and *I Call My Baby STP/That's The Way It Is* (Dunwich 125) 1966, which appeared in a picture sleeve.

Denims (p24) who came from Ohio recorded at least five 45s:- *The Adler Sock/The Adler Sock* (AD 1) 1965; *Ya Ya/I'm Your Man* (Columbia 4-43312) 1965; *Sad Girl/?* (Columbia) 1965; *Salty Dog/Salty Dog Man* (Cavort 122333) 1966 and *White Ship/Salty Dog Man* (Mercury 72613) in 1967. *Salty Dog* was apparently another advert record promoting some new denim brand. *I'm Your Man* also features on *Psychedelic Patchwork Vol 1* and *The Adler Sock* is on the *Highs In The Mid-60's Vol 9.*

Dirty Filthy Mud (p25) also issued a 45, *The Forest Of Black/Morning Sunflower* (Wortex 2340).

Dirty Wurds (p25). *Why* also appears on *Mayhem* and *Psychosis 1.* It was originally issued on Marina (502) in 1965.

The Doors (p25). *The Mind Blowers* compilation includes an unreleased 1966 track, *Go Insane*, made prior to their first 45.

The Dovers (p26). Here are details of all their 45s:- *I Could Be Happy/People Ask Me Why* (Reprise 0439) 1965; *She's Not Just Anybody/About Me* (Miramar 124) 1966; *She's Gone/What Am I Going To Do?* (Miramar) 1966; and *The Third Eye/?* (Miramar) 1966. In addition to compilation appearances already mentioned, the first 45 - containing two folk rock ballads - is on *Cicadelic Sixties Vol 2* and *The Third Eye* is on *Highs In The Mid-60's 20.* It is a stand out raga rock track and the 2nd and 3rd ones are good too. Their compilation appearances have given them a cult following and it's impossible to acquire any of their 45s at realistic prices. The band included T. Granada.

Downy Mildew (p130). Issued one LP, *Broomtree* (Texas Hotel), of dreamy melodic psychedelia. The band are Californian.

Dream Syndicate (p123) are working on a double LP.

The Druids Of Stonehenge (p26). They recorded a 45, *A Garden Where Nothing Grows/Painted Woman* (UN1 55021) in 1967, but both tracks are on the LP.

Echo and The Bunnymen (p133). They have a 12" EP *People Are Strange* released by WEA Records (Y2175T) in 1987, which includes cover versions of *Paint It Black* (Rolling Stones), *Run, Run, Run* (**Velvet Underground**) and *Friction* (**Television**) from 1985 and a newly recorded studio version of the title track produced by Ray Manzarek.

Eden's Children
A power trio - Richard 'Sham' Schamack (gtr, vcls), Larry Kiley (bs) and Jimmy Sturman (drms) - from Boston, whose influences vary from hard to soft rock and from jazz to eastern music. The first LP, *Eden's Children* (ABC ABCS 624) 1968 SC, includes some virtuoso guitar especially on *Just Let Go* and *Don't Tell Me*, and is better then their second, *Sure Looks Real* (ABC ABCS 652) 1968 SC, which is patchy but interesting in places.

The Edge (p26). Original 45 details:- *Seen Through The Eyes/Something New* (Enith 1011) was released in 1967 or 68. There was also an LP, *Edge* (Nose NRS 48003) 1970, which is not very good at all.

The Electric Prunes (p26). Firstly additional 45s:- *Ain't It Hard/Little Olive* (Reprise 0473) 1966, which now fetches a fortune; *Sanctus/Credo* (Reprise PRO 277) was a promo-only 45 from *Mass in F. Minor* and *Help Us/The Adoration* (Reprise PRO 305) was a promo-only 45 from *Release Of An Oath*; there were also some from *Just Good Old Rock and Roll:- Sell/Violent Rose* (Reprise 0833) 1969 and *Finders Keepers, Losers Weepers/Love Grows* (Reprise 0858) 1969. Secondly, line-ups, Quint (drms) should appear in the 'B' line-up. The 'C' line-up should be Jim Lowe, Ken Williams, Mark Tulin, Quint and newcomer Mike Gannon (gtr) and either the 'B' or 'C' line-up probably recorded *Mass In F Minor.* Max Waller has discovered this from a newspaper article containing an interview with the band when it toured Europe after *Mass In F Minor* in which Lowe talks about the religious content and Latin lyrics on the album and before the Herren, Wade, Whetstone, Kincaid, Morgan line-up, which should be the 'D' one. Finally *Ain't It Hard* is on Eva's *The Sound Of The Sixties.*

Emerald Choir
A US 80's psychedelic guitar rock outfit with one LP to date *Timber Timbre Burn* (Boat).

Erik and The Smoke Ponies
One 45, *I'll Give You More From Where I'm Standing* (Kama Sutra KA 227) 1967. Max tells me the A side is fuzzy punky pop.

ESB
Probably consisted of Caldwell, Zinner, Fortunato, Burke and Lagana who are credited on both sides of their 45, *Mushroom People/Let Me Touch You* (In IA 102) circa 1967. The A side is weird and strangely fragmented. In was a Californian label.

The Escapades (p27), the A side of their 45, *Mad Mad Mad/I Try So Hard* (Verve VK 10415) 1966 is also on *Boulders 7.*

E-Types (p28). *She Moves Me* is on *Sound Of The Sixties: San Francisco: Part 1.*

Everpresent Fullness (p28). Missing record number is White Whale (WW 7132) 1970.

The Evil 1 (p28) were from Harrisburgh, Pennsylvania. They issued one 45, *Love Conquerors All/I Can't Live Without You* in 1968. Label and record number unknown. The flip is on *The Cicadelic 60's Vol 5.*

Exotics (p28) were Robert Prince (lead vcls), Blair Smith (lead gtr, vcls), Tom Spalding (rhythm gtr), Geoff West (bs), Chris Brown (drms), Andy Michlin (keyb'ds) and Laurry Michlin (keyb'ds). They played strong melodies in a folk-rock vein with some fine psychedelic touches and great guitar. *Texas Punk Vol 4* features eight tracks of theirs, *Texas Flashbacks 4* features two, *Texas Flashbacks 5* another one and reputedly their four best - *Come With Me, I Was Alone, Queen Of Shadows* and *Morning Sun* are on *The Psychedelic Sixties* compilation. **The Chesterfield Kings** covered *Come With Me* on their *Here Are The Chesterfield Kings LP.*

The Factory (p28). They apparently have two cuts on the bootleg compilation *California Acid Folk:- No Place I'd Rather Be* and *Smile, Let Your Life Begin.*

Faine Jade (p28). The missing record number is RSVP ES 8002. He was based around Boston. *It Ain't True* is also included on *Journey To Tyme 2* and *Mayhem and Psychosis 1.* The 45, *It Ain't True* was originally issued on Providence (420) in 1967.

Fallen Angels

Jack Bryant (vcls, bs), Wally Cook (drms), Richard Kumer (drms), Howard Danchik (keyb'ds, flte) and Jack Lauritsen (gtr, sitar, vibes) were from Washington D.C. and formed from the ashes of the Mad Hatters. The first LP, *Fallen Angels* (Roulette SR 25358) 1968 R1, has a nice paisley cover and consists of competent rock with some pleasant psychedelic interludes. This and *It's A Long Way Down* (Roulette SR 42011) 1968 R1/2 are difficult to find.

Family (p28) had one other 45, *Face The Autumn/So Much To Remember* (USA 886) which, like *San Francisco Waits*, was issued in 1968.

Family Tree (p28). Segarini and Jim De Cocq (who played keyboards in a later line-up) went on to play in Roxy. Bill 'Kootch' Troachim (who played bass and sang in a later line-up) later played in cult-favourites The Wackers, who also included Randy Bishop and Bob Segarini from Roxy.

Fapardokly (p29). Original record number of album was ULP 2250.

Fe-Fi Four Plus 2 (p29) issued two 45's in all:- *I Wanna Come Back (From The World Of LSD)/Double Crossin' Girl* (Lance 101) and *Mr Sweet Stuff/ Pick Up Your Head* (Odex DR-1042). Both sides of the Lance 45 are also on *New Mexico Punk From The Sixties*. The flip side is on *Boulders 11*. *Pick Up Your Head* is on *Everywhere Chainsaw Sound 1* and *Mr Sweet Stuff* is on *Journey To Tyme Vol 2*.

Felicity (p29). *Hurtin'* is on *Boulders 8* and is covered by Dewayne and the Beldettas on *Boulders 7*, though the song is differently credited (to Ron Price).

Fever Tree (p29) also have two cuts:- *Hey Mister* and *I Can Beat Your Drum* on *Mindrocker 12*. In addition the *Houston Hallucinations* compilation features two radio adverts they did for the 'Living Eye' club and 'Now Sound'.

W. C. Fields Memorial Electric String Band (p30) issued two 45s *Hippy Elevator Operator/Don't Lose The Girl* (HBR 507) and *I'm Not Your Steppin' Stone/Round World* (Mercury 72578), both in 1966.

Fifth Order (p30). *Goin' Too Far* also appears on *The Psychedelic Sixties* and *A Journey To Tyme 2* compilations. Full details of their two 45s are:- *Goin' Too Far/Walkin' Away* (Diamond D-212) 1966 and *A Thousand Devils (Are Chasin' Me)/Today (I Got A Letter)* (Laurie 3404) 1968.

Finchley Boys (p30). Missing record number is Golden Throat 200-19.

First Crow To The Moon (p30). The flip of *Spend Your Life - The Sun Lights Up The Shadows Of Your Mind* - is on the *Magic Carpet Ride* and *Psychedelic Unknowns 7* compilations. The 45 was issued on Roulette 4774 in 1967.

The Five Canadians (p31). The flip of their second 45 - *Never Alone* is on *Texas Flashbacks 5*.

The Flaming Lips (p130). Began as a four piece - Wayne Coyne (gtr, vcls), Mark Coyne (vcls), Richard English (drms) and Mike Irvin (bs) - in Norman, Oklahoma back in 1983. In February 1985 they issued a self-titled 12" EP on their own Lovely Sorts Of Death lable. Pressed on green vinyl and musically pretty heavy it sold 2,000 copies. During a subsequent tour Mark Coyne left the band, who continued as a threesome and signed for Enigma/Pink Dust for whom they recorded a high volume debut album *Hear It Is* (Pink Dust 72173-1) in 1986. Their debut EP was also reissued the same year (Pink Dust 72188-1). *Oh My Gawd...The Flaming Lips* (Restless 72207-1) 1987 is a varied presentation of their usual format-heavy rock with psychedelic leanings.

The Floyd Dakil Four (Combo) (p31). *Bad Boy* is on *Flashback Vol 1*, recently reissued as *Texas Flashbacks Vol 1* on Antar.

Ford Theatre
The band were Joey Scott (vcls), Harry Palmer (gtr), Robert Tamagni (drms), James Altieri (bs), John Mazzarelli (keyb'ds, vcls) and Arthur 'Butch' Webster (gtr) and probably from Milford, Massachusetts given their first LP - *Trilogy For The Masses* (ABC ABCS 658) 1968 R1 - gives a credit to 'the population' of that town. It's excellent in parts, particularly the nine minute *101 Harrison Street*. The second LP, *Time Changes* (ABC ABCS 681) 1969 SC, is 'a musical' concept LP and not as interesting.

Forest (p102). Their first Harvest LP has been reissued by Zap! Records ZAP 2.

Forty-Ninth Parallel (p92). *You Do Things* is also on *A Journey To Tyme 3*; *Laborer* is on *Mindblowers*, *Gone Vol 2* and *A Journey To Tyme 3*. The album dates from late 1969 or 1970 not 1967. The album was also issued on Venture in the US.

Fountain Of Youth
Previously known as The Crossfires, they came from Fredericksburgh, Texas. They set out as punky popsters but developed a psychedelic awareness later in their career. They recorded four 45s:- *Make The Hurt Go Away/Livin' Too Fast* (Colgems 1020) 1966 or 67; *Take A Giant Step/Don't Blame Me* (Colgems 1024) 1967; *Sunshine On A Cold Morning/Day Don't Come* (Colgems 1032) 1967 or 68; and *Liza Jane/Witness People* (Colgems 5003) 1968. The 'A' side to the 3rd 45 is very like Palace Guard/Merry Go Round. Finally on *Witness People* they put out a heavy slice of excellent psychedelia. *Don't Blame Me* is on *Boulders 8*.

Kim Fowley (p32). *The Trip* can be heard on *Pebbles 1* and *The Sound Of The Sixties*.

Fraction
Jim Beach (vcls), Don Swanson (gtr), Bob Meinel (gtr), Vic Hemme (bs) and Curt Swanson (percsn) have some good guitar and **Doors** - influenced vocals on *Moonblood* (Angelois 571) (R5), which has had a limited second pressing recently.

Freeborne (p32). Missing record number is Monitor MPS 607 and the album was issued in 1967.

Fresh Maggots
A British progressive folk outfit whose album, *Fresh Maggots* (RCA) 1971 R2 features some fine acid guitar work.

Froggie Beaver (p32). The album issued in 1973 is mainstream rock rather than psychedelic.

Max Frost and The Troopers
Thought to be from California, their album, *Shape Of Things To Come* (Tower ST 4147) 1968 SC, is punkish with some good guitar moments but nothing special.

Frumious Bandersnatch (p33). One cut from their EP, *Hearts To Cry* is on *Endless Journey Phase 3*.

The Galaxies IV (p33). *Don't Lose Your Mind* also appears on *Glimpses 2* and *Mayhem and Psychosis 1* and it's a brilliant fuzz punker with great sound effects. The instrumental on *Pebbles 11* is actually the flip side, *Piccadilly Circus*, to the 45 which was originally issued on RCA Victor (47-9235) in 1967. An earlier 45 issue was:- *Let Me Hear You Say Yeah/Till Then You'll Cry* (Veep V 1211) 1966.

Gandalf (p33) also issued one 45, *Golden Earrings/Never Too Far* (Capitol P-2400) 1969.

The Garden Path (p137). The band are from Adelaide, Australia and formed in late 1984. Originally a threesome - Vic Conrad (vcls, gtr), Colin Gellard (bs) (both ex-Fools Apart) and Terry Aldridge (drms, vcls) - they were soon joined by Graeme Burdett (gtr) from the Screaming Believers and Rohan Belton (organ, vcls) from The Verge. Their mini-LP *5 Reasons* (Greasy Pop GRP 119) 1986, which was in the psychedelic pop mould with ethereal keyboards and ringing guitar, and the subsequent one, *Blue* (Greasy Pop GRP) 1987, created some interest, but Belton left to join Hand-Me-Downs shortly after the completion of *Blue* and with him went their distinctive keyboard sound. Dave Lokan has also replaced Graeme Burdett on guitar and subsequent efforts are likely to move away from the 'paisley underground' sound.

Genesis
A short-lived Los Angeles late 60's band - Kent Henry (gtr) (who went on to Charity and later **Steppenwolf**), Bob Metke (drms), Fred Rivera (bs) (who later played with Delaney Bramlett), Jack Ttanna (gtr) and Sue Richman (vcls) (later of The Thieves) - who issued a good LP, *In The Beginning* (Mercury SR 61175) 1968 and also recorded two 45s,

Angeline/Suzanne (Mercury 72806) and *Groovy Sunday/-* (Mercury 72869), both in 1968.

Glad
Sacramento's New Breed - Thomas Phillips, Ronald Floggel, George Hullin and Timothy Schmidt - recorded an album of flower-power pop/soft rock, *Feelin' Glad* (ABC ABCS-655) 1968 SC, under this name. The album's full of harmonies and orchestration. Pleasant, but not for acid-heads!

Glass Family (p34) also issued at least one 45, *Teenage Rebellion* (Sidewalk 920) in 1967.

Godfrey
An LA disc jockey who did a cover of **Kim Fowley's** *The Trip*, which can be heard on *Pebbles Vol 3.*

The Golden Dawn (p34). The album has just been reissued by Decal (LIK 22) 1988. *My Time* can also be heard on *Endless Journey Phase 3.*

Gonn
Hailing from Keokuk, Iowa - Gerry Gabel (keyb'ds), Craig Moore (bs), Rex Garrett (gtr), Gary Stepp (gtr) (who was later replaced by Larry La Master) and Brent Colvin (drms) (who was later replaced by Dave Johnson) - were a powerful punk outfit who recorded two 45s:- *Blackout Of Gretely/Pain In My Heart* (Emir) 1966 and *Come With Me (To The Stars)/Your're Looking Fine* (Merry Jaine IT-2316) 1967. They are best known for *Blackout Of Gretely*, which also appears on *Chosen Few Vol 1* and has more recently been covered by **The Fuzztones** and The Morticians. Their story and recordings are on *Rough Diamonds 9* (Voxx VXS 200.029).

Graffiti
An American outfit, Steve Benderoth (keyb'ds), John St John (gtr), Tony Taylor (vcls), Richie Blakin (drms) and George Strunz (gtr) who recorded just the one 'acid' rock album, *Graffiti* (ABC ABCS 663) 1968.

Grains Of Sand (p35). The group featured on *Burghers Vol 1* is a different band from Ohio. The LA combo issued four 45's including:- *Going Away Baby/Golden Apples Of The Sun* in 1966, *That's When Happiness Began/She Needs Me* (Valiant 736) earlier in 1965 and *Nice Girl/Drop Down Sometime* (Philips 40469) in 1967.

The Grateful Dead (p35). *California Christmas 1* features a version of *Turn On Your Lovelight* with Janis Joplin. *California Christmas 2* has two tracks with them joining The Beach Boys (!) - *Riot In Cell Block Number 9* and *Searchin'*; two numbers (including *Hoochie Koochie Man* from 1963) performed by Pigpen and Pete Albin and two numbers by Jerry and Sarah Garcia, also from around 1963.

The Great Society (p36). Their version of *White Rabbit* is included on the *Psychedelic Dream* compilation.

Green On Red (p124). Record number of the self-titled six track mini LP was Down There E 1026. Chuck Prophett has worked with Wild Game and Eddie Ray Porter, Chris Cavacas with **Giant Sand** and Blacky Ranchette. Dan Stuart is Danny on the LP *Lost Weekend* by Danny and Dusty.

Green Pyjamas (p130). Missing record number is Green Monkey GM018.

The Green Telescope (p133) now call themselves The Thanes and have a four track EP released on DDT Records (DISP. 008) 1987, which captures the band in a more melodic mood. Their earlier *Two By Two* (EP) (Imaginary Records Mirage 001) contained a superior version of *The Glimpse*, which originally appeared on Psycho's *Waking Dream* compilation, two cover versions, *Make Me Stay* and *Thinking About Today*, and the title track with its catchy drumming and fine lyrics is excellent.

Griffin
An US flower-power good-time pop outfit who comprised Vince Morton (keyb'ds), Jerry Brown (drms) and Bruce Bentley (gtr). They recorded one LP, *The World's Filled With Love* (ABC ABCS 634) 1968 SC/R1 on which one track, *Magic Carpet Ride*, is one of the few highlights.

Grodes (Tongues of Truth)
Out of Tucson, Arizona, came Manny Freiser (vcls), Dale Smith (lead gtr), Rich Cota Robies (bs), Rick Lust (keyb'ds) and John White (drms). They recorded seven 45s on Tri-M, Rally, Impression and Splitsound, including *Let's Talk About Girls/You Can't Come Back* (Current 112) 1966 as Tongues of Truth. The 'A' side, of course, was later immortalised by **The Chocolate Watch Band** and the 45 was later reissued as a one-sider on 13 Records. The group frequently featured in competitions with **The Dearly Beloved** and their story is told on *Rough Diamonds 2* (Voxx VXM 200.010)

Group 1850 (p119). The missing album is *Paradise Now* 1969 R2, released by Philips in the UK and Fontana in Europe.

The Gurus
An obscure outfit who recorded two 45s, *Blue Show Night/Come Girl* (United Artists 50089) 1966 and *It Just Won't Be That Way/Everybody's Got To Be Alone Sometime* (United Artists 5014) 1967. Both sides of the first 45 are Eastern-influenced, the vocals are rather reminiscent of **Kaleidoscope.**

Hamilton Streetcar (p37). Missing record number is Dot (DLP 25939) 1969.

The Hangman's Beautiful Daughter (p133). They are named after the **Incredible String Band's** LP and musically influenced by the more melodic 60's bands like **Love** and **Fairport Convention** although their music has a clear 80's dimension. Some of their material is either written or co-written by Dan Treacy who runs Dreamworld Records. Musically, on record, they create a jangly guitar sound with beautiful melodies and vocals. The title track to their *Love Is Blue* (EP) (Dreamworld Dream 011t) is stunning - the EP has recently been reissued with two extra tracks by Constrictor Records in Germany. Live, they are much rawer.

Hapshash and The Coloured Coat
Two art students/designers, Michael English and Nigel Weymouth, whose striking graphics were seen on many posters during the 60's, were along with DJ and manager Guy Stevens, the creative talent behind the *Haphash and The Coloured Coat* (Minit 40001) 1967 LP. Musically, it's something of an electric mayhem and freeform freakout which has not stood the test of time well. It was reissued on Demon's Drop-Out label (DO SP 2001) in November 1967. With the record completed, Weymouth and English continued work as designers, while Stevens was by now a producer at Island Records with **Art** (later to become Spooky Tooth) among his credits. Nigel Weymouth retained the name **Hapshash and the Coloured Coat** for a second, less radical album, *Western Flyer* (Liberty 83212) 1969, on which he was joined by Michael Mayhew (gtr), Freddie Ballerini (violin), Andy Renton (drms), Eddie Trioo (bs) and received session assistance from Tony McPhee (gtr, vcls) (of Groundhogs) and his early producer, Mike Batt. Mickey Finn, later of **Tyrannosaurus Rex** was also a member at some point, but the group disintegrated late in 1969.

Tim Hardin (p37). *Hang On To A Dream* was covered by many bands during the psychedelic era - AA of Lovin', **Blossom Toes, Gandalf** and **The Nice.** *If I Were A Carpenter* was also covered by **American Blues, Shaggs**, The Small Faces and Electric Rubayyat, and *Reason To Believe* was also covered by Heart and Flowers, Scott McKenzie and The Critters.

Harumi
An oriental gentleman whose totally weird and freaky double LP, *Harumi* (Verve Forecast FTS 3030-2) 1967 R1, was produced by Tom Wilson. As one would expect, it's full of eastern influence and interesting in places but something of an acquired taste.

The Haunted (p92). Our Generation's *Cool Summer* is on *Nightmares From The Underworld 1.* Two LPs issued by Voxx in their *Rough Diamonds'* series feature just about all their recorded output.

Haymarket Square (p37). Original record number was Chaparral (CRM 201) 1968. One cut, *Amapola*, is on *Psychedelic Patchwork 1.*

The Headless Horseman
This US group contains Elan Portnoy (ex-**Fuzztones**) and Peter Stuart from the Tryfles. Their debut LP, *Can't Help But Shake*, on the Dutch Resonance label (33-8708), is best described as 'rockin' garage psychedelia' and is well worth investigating.

The Headstones (p38) were David Williams (lead vcls, bs), Glen Van Landingham (lead gtr, vcls), Mike Florence (keyb'ds), Paul Veale (rhythm gtr, violin) and Winston Logan (violin, drms - 1st 45), who was replaced by Mike Rogers (drms) on the second one. Their first 45, *Wish She Were Mine/24 Hours (Everyday)* is featured on *Flashback Vol 1* - reissued as *Texas Flashbacks Vol 1* on Antar. Both 45's - the flip to the second was *My Kind Of Girl* - are on *Texas Punk Vol 5. Bad Day Blues* - the A side to their second 45 - is also on *Gathering Of The Tribe* and *The Psychedelic Sixties.*

Heavy Balloon (p90) were probably an East Coast band. The album, which dates from 1969, is overrated and rather slow, pedestrian blues, rather than psychedelic. They have one cut, *Barnyard Blues* on *The Magic Carpet Ride* compilation.

H.M.S. Bounty (p38). Missing record number is Shamley (SS701) 1968. Merrell Fankhauser suffered a heart attack following an apparently outstanding concert appearance at Pimso beach, California in 1987 and for a while it was touch and go, but he has now fully recovered.

Hobbits (p38). Jimmy Curtis had several solo ventures, including two 45s on Laurie in 1965 and one in 1967, *Psychedelic Situation*, which is showcased on *Pebbles 16.*

Randy Holden (p38). Missing record number is Hobbit (HB 5002) 1969.

Homer
Hailing from San Antonio, Texas they comprised Phil Bepko (vcls), Frank Coy (vcls), Galen Niles and Howard Gloor (lead and steel gtrs), Gene Coleman (drms) and Chet Himes (bs) and recorded one LP, *Grown In U.S.A.* (United Recording Artists URA 101) circa 1970 which was very rare (R2) prior to its reissue on Breeder. More progressive than psychedelic, it features some great guitar work.

Hot Poop (p39). Missing record number is Hot Poop (HPS 3072).

H. P. Lovecraft (p39). Jerry McGeorge was previously with **The Shadows Of Knight.** They had a non-LP 45, *Anyway That You Want Me/It's All Over For You* (Philips 40464) 1967. *This Is HP Lovecraft* features the LP and the edited version of the delightful *White Ship.*

The Human Beinz (p39) came from Pittsburgh, Ohio, and were originally known as The Human Beingz. Neither their compilation tracks or the Gateway LP are really representative of their music. They developed into a fine pop psychedelic group with a sense of humour. The 3rd LP is recommended - Anglophile pop, weird psychedelic ballads and some great psychedelia - inconsistent in places but good overall.

The Human Expression (p39). All of four of this acid punk outfits released tracks appear on compilations. *Every Night* on *Highs In The Mid-60's Vol 3*; *Calm Me Down* on *Vol 20* of the same series; and *Optical Sound* is also on *Psychedelic Disaster Whirl.*

Hundredth Monkey (p131). Missing record number is Veracious SRV 1002.

Hunger (p40). Missing record number is Public (P1006) 1968. *Workshop* was recently covered by UK psych band Glass Keys on Bam-Caruso's *Rubble Vol 9.* **Hunger's** version of *Workshop* can also be heard on *Glimpses 3.*

Hysterics (p40). A Bing reissue EP contains the two tracks mentioned plus *That's All She Wrote* and *Why Should You Treat Me This Way* (BING B-303). These four tracks comprised their two original 45's on Bing and Tottenham records. *Everything's There* is also on *Pebbles 7* and *Mayhem and Psychosis 1.*

The Id (p40). *Boil The Kettle, Mother* can also be heard on *Mayhem and Psychosis 1.* They issued two 45s on RCA which contain tracks from the LP. It may be the same group who issued a 45, *Rotten Apple* (Jolly Roger 101).

The Ides (p40) are thought to have come from Delaware.

Iron Butterfly (p42). Ron Bushy was previously in The Voxmen and Danny Weiss went on to join Rhinoceros and to session work. Their first 45 was *Unconscious Power/Possession. I Can't Help But Deceive You Little Girl/To Be Alone* (Atco 6712) 1969 was a non-LP 45, as was the A side of *Silly Sally/Stone Believer* (Atco 6818) 1971. *Possession* is included on the *Age of Atlantic* compilation and both sides of their first 45 appear on the *Savage Seven* soundtrack LP.

The Iron Gate (p42) did make another 45, *You Must Believe Me/Get Ready* (Mobie 3429) 1968.

It's A Beautiful Day (p42). *Bulgaria* and *Aquarian Dream* were included on *The 5th Annual Pipedream* compilation. The first album was reissued a few years ago.

It's All Meat (p92). *Sunday Love* is also on *Gathering Of The Tribe 4.*

Jade (p42). The missing record number is GAR 11311 circa 1968. This overrated soft psychedelia album is by a different group to the Jade whose *I'm Leaving You* is on *The Garage Zone 1.*

Jefferson Airplane (p42). Joey Covington released a 45 of John Entwhistle's, *Boris The Spider* during 1967, produced by **Kim Fowley** and engineered by Michael Lloyd. It's on *Mindrocker Vol 12. California Christmas 1* features live versions of *Kansas City* and *Fat Angel* from 1966 and three levi commercials they did in 1967.

Jefferson Handkerchief (p44). Details of original 45 release:- *I'm Allergic To Flowers/The Little Matador* (Challenge 59371) 1967. The A side is also on *Mindrocker 1.*

The Jelly Bean Bandits
John (Jack) Dougherty (lead gtr), Fred (Fables) Buck (bs), Joe (Laredo London) Scallari (drms), Billy (Brewster) Donald (vcls) and Michael (Mr Addams) Raab (keyb'ds) were from New York State. They recorded an album, *The Jelly Bean Bandits* (Mainstream S/6103) 1967 SC, which is one of the better Mainstream LPs with searing guitar and good effects, although it's more punk than psychedelia. They also have a cut, *Generation*, on *Mayhem and Psychosis 1.*

John's Children (p105). Their most accessible recording is now *A Midsummer Nights Scene* (Bam-Caruso KIRI 095) 1987, which contains most of their significant recordings, including the title track (a withdrawn single) and *It's Been A Long Time/Arthur Green*, the last single they recorded with Andy Ellison on vocals. Brian Hogg's sleevenotes provide a detailed history of the band.

The Ju-Ju's (p45). Ray Hummell III, their vocalist, also issued a solo 45, *Fine Day/Gentle Rain* (Fenton). Full details of **The Ju-Ju's** 45s are:- *Do You Understand Me?/I'm Really Sorry* (United 121570) 1966, which appeared in a picture sleeve, and *You Treat Me Bad/Hey Little Girl* (Fenton 1004), also in 1966. *I'm Really Sorry* is on *Highs In The Mid-60's 19* and *Psychedelic Unknowns 8.*

July
Recorded what has become one of the most soughtafter British psychedelic 60's albums *July* (Major Minor SMLP 29) 1968 R3, which has recently been reissued under a new title *Dandelion Seeds* (Bam-Caruso KIRI 097) 1987. Twenty years on time has not been kind to all the tracks (eg. *Jolly Mary, Hello Who's There*) but overall its well worth purchasing for its eerie brand of psychedelia (eg. the title track and *My Clown*) and some fine psychedelic guitar work (*Crying Is For Writers*). **July** were Tom Newman (vcls), Tony Duhig (gtr), Alan James (bs), John Field (flte, keyb'ds) and Chris Jackson (drms). Dutig and Field went on to be in Jade Warrior, and recorded for Vertigo. Tom Newman released solo LPs on Virgin. The Bam-Caruso LP includes both of **July's** 45 releases:- *My Clown/Dandelion Seeds* (Major Minor MM 568) and *Hello Who's There/Way* (Major Minor MM 580). Only the first one was on the original album.

Kak (p45). This excellent LP has been reissued by Dino in Germany. In addition three tracks appear on compilations:- *Trieulogy* is on *Endless Journey 2* and *Lemonaide Kid* and *Electric Sailor* are on *Psychedelic Dream.*

Kaleidoscope (p45) have compilation appearances:- *Keep Your Mind Open* is on *Psychedelic Dream*; *Brother Mary* and *Mickey's Tune* are on the *Zabriskie Point* soundtrack and *Nobody* (with Johnny Guitar Watson and Larry Williams) are on *Mindrocker 7.* They also have three live tracks:- *Oh Death, Taxim* and *Egyptian Gardens* on *California Acid Folk.*

Kane's Cousins
Out of Fort Lauderdale, Florida came a bunch of stoned wackos who recorded a freaky album, *Undergum Bubbleground* (Shove Love ST-9827) circa 1968/69, which is eminently forgettable.

J K & Co
Centred around Jay Kaye and produced and recorded in Vancouver was *Suddenly One Summer* (White Whale WWS 7117) 1969 R1. It's an album of dreamy soft psychedelia.

Ken and The Fourth Dimension (p46) were a raucous LA punk band who issued a 45, *See If I Care/Rovin' Heart* (Starburst 128) in 1966. The 'A' side is on *Back From The Grave Vol 3* and *Everywhere Chainsaw Sound 1*. The flip is on *Highs In The Mid-60's Vol 2*. Ken was Ken Johnson. His father, Brian, owned the Starburst label whose stable included **The Avengers** and **Limey and The Yanks**.

Kenny and The Kasuals (p46). Two LPs:- *Nothing Better To Do* (Eva 12011) and *Things Gettin' Better* (Eva 12031) contain just about all the band's original material with a couple of alternate versions and the Truth 45.

King's Ransom (p46) were from Allentown in Pennsylvania. They had two 45 releases circa 1966/67:- *Shame/Here Today Gone Tomorrow* (Integra 101) and *Shadows Of Dawn/Streetcar* (Integra 102). The band included guitarist Jimmy Sassman and possibly Dougherty and Zoski.

The Knickerbockers (p46). *The Fabulous Knickerbockers* (See For Miles SEE 208) 1987 borrows the title of their third LP but actually consists of the best of that album and some non-LP gems. They moved from New Jersey to Los Angeles in 1965, where they recorded for Challenge Records and after the initial success of *Lies*, followed it with a succession of excellent pop/rock singles. *One Track Mind*, which was also covered by The Gants, is featured on *Mindrocker 1*.

Knights Of Day
Californian mid-60's outfit. The 'A' side of *Everybody Needs Somebody To Love/Why Do You Treat Me So Bad?* (Tower 245) 1966 is on *Psychedelic Unknowns Vol 7*. They also issued a 45, *Then There's You* (Tee Pee 4556).

Koala
Recorded a 45, *Don't You Know What I Mean?/Scattered Children's Toys* (Capitol 2365) 1968, both sides of which are credited to J Mala and J Guido. It was produced by Bob Wyld and Art Polliemus (of **Blues Magoos** discovery fame) so possibly the group was based in New York City. The 'A' side is considered slightly reminiscent of **Autosalvage**, the 'B' side is a heavy psychedelic ballad.

Lacewing
Bob Webb (gtr), Dave Andress (keyb'ds), Jeff Currey (bs), Mary Stepka (vcls) and Mark Frazier (drms) sound a West Coast - influenced outfit on *Lacewing* (Mainstream S/6132) 1970 R1. The album is quite diverse ranging from folk (*Time To Go*) to atmospheric (*Rebirth*) and heavier rock (*Epicycle* and *Play For You*).

Leafhound (p107). Their *Grower of Mushrooms* LP was also issued by Telefunken in Germany in 1971. The very rare self-titled album includes a giant poster. They were originally called Black Cat Bones and released an album *Barbed Wire Sandwich* (Nova SDN 15) 1970 under that name.

The Leather Boy (p47). Two of his 45s were issued on MGM:- *I'm A Leather Boy/Shadows* (MGM 13724) 1967 and *On The Go/Soulin'* (MGM 13790) also in 1967. Both sides of the latter are aired on *A Journey To Tyme 5* and the 'A' side of the first is also on *Mayhem and Psychosis 1*.

Leather-Coated Minds (p47). Roger Tillison was earlier in Gypsy Trips, a Los Angeles folk duo which originated from Oklahoma, with Terrye Tillison. Gypsy Trips issued a 45, *Rock'n Roll Gypsies/Ain't It Hard* in 1965. The flip is on *Highs In The Mid-60's 1* and is covered by **The Electric Prunes** on their first 45.

The Leaves (p47). *Hey Joe* is also on *Mayhem and Psychosis 2*. Bobby Arlin went on to form the power-trio, **The Hook**.

The Legends (p47). *High Towers* can be heard on *Psychedelic Patchwork 1*.

Lemon Drops (p48). Gary and Eddie Weiss got brother Eddie to put out *I Live In The Springtime* on his Rembrandt label. Ricky Erickson was brought in to do the guitar after the band's guitarist quit prior to the recording - he was with the Nuchez, who recorded the amazing, *Open Up Your Mind/BG's One Eye* on Rembrandt. Despite interest by RCA nothing further was issued and they split up in 1968. *I Live In The Springtime* is also on *Psychedelic Patchwork 1* and an alternate version is on *Chicago Garage Band Greats* alongside two unreleased tracks:- *Alone* and *Jennifer Ann*. Their story is covered on two Cicadelic LP's, *Crystal Pure* (CICLP 984) and *The Lemon Drops Second Album* (CICLP 982).

Lemon Fog
Out of Houston in Texas came Ted Eubanks (keyb'ds), Terry Horde (lead gtr), Bill Simmons (vcls), Danny Ogg (bs) and Chris Lyons (drms). They were an excellent psychedelic punk/pop group who issued three 45s in all:- *Lemon Fog/Echoes Of Thine* (Orbit 1117) 1967; *Summer/Girl From The Wrong Side Of Town* (Orbit 1123) 1968 and *Day By Day /The Prisoner* (Orbit 1127) 1968. All these plus one unreleased outtake are on Cicadelic's *Three O'Clock Meridian Webster Time* - the other side of which is devoted to Houston's Nomads, who later became Smoke (the UNI band featuring Johnny Orvis).

Jeff Liberman (p90). There's a third LP, *Synergy* (Librah) 1978.

Limey and The Yanks (p48) also have a track, *Gather My Things And Go* on *Psychedelic Unknowns 8*.

Lincoln St Exit (p48) appear on other compilations:- *The Bummer* is on *The Midwest vs The Rest Vol 1*; *Who's Been Driving?* is on *Diana's Rootin' Tootin' Wild Teenage Rock and Roll Party*; and *Sunday Sunday Dream* is on *Garage Zone 1* and *New Mexico Punk From The 60's*.

The Litter (p48). *Emerge The Litter* has been reissued on Big Beat (WIK 68) 1988. For this LP Mark Gallagher (vcls) replaced Denny Waite and Ray Melina replaced Tom Zippy Caplan. The third LP is good hard rock that suffers only by comparison to the first two. Zippy Caplan went on to form **White Light**, who put out the amazing *William/Of Paupers And Poets* (Hexagon 6801) and (Atco 6660). The group are sometimes shown as White Lightning as they were when it was put out again on Hexagon 944. They later become Lightning and issued a 45 and an eponymous LP on PIP.

Little Boy Blues (p49). *The Great Train Robbery* also appears on *Mayhem and Psychosis 2*. Further compilation appearances are *You Don't Love Me* on *Garage Punk Unknowns 5*; *I'm Ready* on *Off The Wall II* and *I'm Not There* on *Back From The Grave Vol 3*.

The Liverpool Five (p49). Here are details of all their 45 releases:- *That's What I Want/Everything's All Right* (RCA Victor 47-8578) 1965; *If You Gotta Go, Go Now/Too Far Out* (RCA Victor 47-8660) 1965; *Heart/I Just Can't Believe It* (RCA Victor 47-8725) 1966; *Sister Love/She's Mine* (RCA Victor 47-8818) 1966; *New Directions/What A Crazy World (We're Living In)* (RCA Victor 47-8906) 1966; *Any Way That You Want Me/The Smoke* (RCA Victor 47-8968) 1966; and *Cloudy/She's Got Plenty Of Love* (RCA Victor 47-9158) 1967. *She's Mine* and *Piccadilly Line* are on *Broken Dreams 4*. The band also cut two LPs:- *The Liverpool Five Arrive* (RCA Victor LSP-3583) 1966 and *Out Of Sight* (RCA Victor LSP-3582) 1967. The band's material ranges through folk rock r'n'b, beat and ballads as well as 'punk'.

The Long Ryders (p125) broke up when Steven McCarthy left the band.

The Loop
A promising new British band whose debut LP *Heaven's End* (Head LP1) 1987 is characterized by repetitive, hypnotic vibrato/fuzz guitars and sparse drumming against a psychedelia/dance background.

Loose Enz (p49) came from York in Pennsylvania. *Easy Rider*, *The Black Door* and *The World Outside* are on *Pennsylvania Unknowns* and *Mister You're A Better Man Than I* on *Return Of The Young Pennsylvanians*.

The Lost and Found (p49). Their LP has been reissued as *Lost and Found* (Decal LIK 21) 1988.

Love (p50). *Out There* (Big Beat WIKA 69) 1988 includes the best of Love's *Out Here* and *False Start* albums.

Love Exchange (p51). This LA based band released one 45, *Swallow The Sun* (Uptown 755) 1967, which is the cut on *Highs In The Mid-60's Vol 3* and is a cover version of **Peanut Butter Conspiracy's** *Dark On You Now* with slightly modified lyrics.

The Lyrics (p51). The band originated from just north of San Diego, around Oceanside/Encinitas. They recorded four 45's in all:- *So What/They Can't Hurt Me* (ERA 3153) 1965, *My Son/So Glad* (GNP Crescendo 381) 1966, *Mr Man/Wait* (GNP Crescendo 393) 1967 and *Wake Up To My Voice/Can't See You Anymore* (Feather 1968) 1967. *So What* appears on *Pebbles Vol 2* and *Son Of Gathering Of The Tribe*; *They Can't Hurt Me* on *Highs...Vol 1* and *Back From The Grave Vol 2*; *Wait* is on *Mindrocker Vol 1* and *Wake Up To My Voice* is on *Highs...Vol 3*. Core members Steve Khailer (vcls) and Billy Garcia (lead gtr) played together between 1959-64, but were then joined by Michael Allen (gtr), Craig Carll (vcls), Danny Garcia (bs), Gary Neves (drms) and Greg Leinhart (keyb'ds). The last two joined from Rhythmaires. Chris Gaylord (vcls, harp, keyb'ds) soon replaced Leinhart and the revised line-up recorded the first 45. In 1966 Allen and Gaylord departed to **Magic Mushrooms** and Khailer and Neves also left. Carll and the Garcia brothers were joined by Claude Mathis (drms) to record the second 45 and by Jack Flanary (drms) and Dave Compton (keyb'ds) for the last two.

Magi (p52). *Win Or Lose* was originally issued on Uncle Dirty records.

The Magicians (p52). Here are the details of their four 45s:- *An Invitation To Cry/Rain Don't Fall On Me No More* (Columbia 4-43435) 1965; *Angel On The Corner/About My Love* (Columbia 4-43608) 1966; *And I'll Tell The World (About You)/I'd Like To Know* (Columbia 4-43725) 1966 and *Double Good Feeling/Lady Fingers* (Columbia 4-44061) 1967. *And I'll Tell The World (About You)* is covered by Joe Walsh on the *Barnstorm* LP.

The Magic Mushrooms (p52) originated from the North Country area near San Diego and recorded the following 45's whilst still on the West Coast:- *Cry Baby/I'm Gone* (Warner Bros 5846) 1966; *It's A Happening/Never Move* (A & M 815) 1966 and *Look On My Face/Never Let Go* (Philips 40483) 1967. *It's A Happening* is one of the standout tracks on *Nuggets*. During 1966 they were joined by Michael Allen and Chris Gaylord from **The Lyrics** and in late 1967 they moved to New York, where they cut another 45, *Municipal Water Municipal Man/Let The Rain Be Me* (East Coast 1001) 1968.

Magic Ship (p52). Their 45s included, *Hummin'* (Crazy Horse 1321) 1966.

The Marauders (p52). *The Nightmare* track is by a different band from Saginaw, Mitchigan. The 45 *Lovin'/Nightmare* (Lee 9449) was originally issued in 1965. A third Marauders (from Lacrosse, Wisconsin) have cut *I Can Tell* on *Hipsville 3*.

Mars Bonfire (p92). The missing record number for the first LP is UNI 73027) 1968.

Marshmallow Overcoat
A new US psych garage band from Tucson, Arizona whose *Inner Groove* (Dionysus ID.123307) 1987 is a highly rated combination of new material and worthwhile cover versions.

M. H. Royals
An unknown US 60's group who released at least two 45s on ABC - *Old Town/Now She's Crying* (ABC 10957) 1968 and *Tomorrow's Dead* (no other details of this release) - but who have surprisingly not been included on any compilations to date. Max tells me *Old Town* is a fantastic frantic stomper with a searing guitar break.

The Mice
Billy Fox (gtr, vcls), Tommy Fox and Ken Hall are a garage/power pop outfit from Cleveland, Ohio and their LP *Scooter* is issued by What Goes On Records (GOES ON 15) in the UK.

The Mind's Eye (p54). *Help I'm Lost* is also on *Texas Flashbacks Vol 3* and *Highs In The Mid-60's 12*.

The Moffs (p137), have issued another 45, *The Traveller/Quakers Drum* (Citadel CIT. Oz3) 1988, which is recommended though not of the standard of their dramatic debut.

Mojo Men (p55). *Dance With Me* (Eva 12049) 1984 contains their 1965-66 material. In addition *Off The Hook* is on *Sound Of The Sixties: San Francisco Part 1* and *Dance With Me* is on Eva's *Sound of the Sixties* compilation.

The Monocles (p55). *Spider and The Fly* is also on *Mayhem and Psychosis 1*.

The Moonrakers
From Denver, Colorado, Van Dorn (vcls, rhythm gtr, hrmnca), Dennis Flanagan (keyb'ds), Joel Brandes (bs), Randy Walrath (gtr) and Jerry Corbetta (drms) started off as a fine punk band releasing four 45s on Tower:- *You'll Come Back/I Was Wrong* (Tower 157) 1965; *I'm Alright/Come On, Let's Move* (Tower 180) 1966; *Trip And Fall/Time And A Place* (Tower 222) 1966 and *Baby, Please Don't Go/I Don't Believe* (Tower 239) 1966. *I'm Alright* appears on the *Everywhere Interferences* compilation, *You'll Come Back* on *Pebbles 10* and *Baby, Please Don't Go*, which Max tells me is excellent, appears on *Psychotic Moose and the Soulsearchers*. Enter the psychedelic era and a dramatic change in style. Their album, *Together With Him* (Shamley SS 704) 1968 is psychedelic with religious overtones - the cover pictures the group below an altar. The album reputedly features some good psychedelic guitar work and has a gradual appeal and some great lyrics on *The Pot Starts To Boil*.

Morning Dew (p56) were from Topeka, Kansas. Additional compilation outings are:- *No More* on *Pebbles 14* and *Go Away* on *Monsters Of The Midwest III*.

Mother Tucker's Yellow Duck
This late 60's Vancouver-based rock/psych group issued one LP, which is now much sought-after, and at least one 45, *Times Are Changing/One Ring Jane* (Capitol P-2707) 1969. The flip contains some excellent guitar breaks, the 'A' side is good mainstream rock.

Mouse and The Traps (p56). *I Satisfy* is also on *Psychedelic Unknowns 4*. They also recorded a 45, *I've Got Her Love/As Far As The Sea* (Fraternity 983) 1967 under the name Chris St John. They recorded a later 45 than *Wicker Wine - Knock On My Door/ Where's The Little Girl?* (Bell 870) 1969.

The Moving Sidewalks (p56). *99th Floor*, *What Are You Going To Do?*, *Need Me* and *Every Night A New Suprise* are on *Mindrocker 4*. The latter is also on *A Journey To Tyme 1* and *I Wanna Hold Your Hand* is on *Texas Flashbacks 5*.

Mu (p57). Merrell Fankhauser issued at least two solo singles before **Mu**:- *I'm Flying Home/Girl* (Shamley 44008) 1968 and *Tampa Run/Everybody's Talking* (Sahmley 44019) 1969. Their first album, a mood piece which takes time to register, has now been reissued on Reckless (RECK 4) 1988.

Music Emporium (p57). *Nam Myo Renge Kyo* was also issued as a 45 on Sentinal and appears on the *Gathering Of The Tribe* compilation.

Music Explosion (p58). Their version of *96 Tears* is on Eva's *Sound Of The Sixties*. *Stay By My Side* - an early effort is on *Everywhere Chainsaw Sound 1*.

Music Machine (p58) were formed out of an embryonic trio:- Sean Bonniwell (ex-Wayfarers), Ron Edgar (ex-Goldbriars) and Keith Olsen (ex-Gail Garnett) on vocals/guitar, drums and bass respectively. They got together in the mid-60's as The Ragamuffins but did not record under this name and were later joined by Mark Landon (who was working in a guitar store) and Doug Rhodes (a session artist) who did keyboard work on The Association's *Along Came Mary* and *Cherish*. They then became **Music Machine**. Additional 45s were:- *Bottom Of The Soul/Astrologically Incompatible* (Warner Bros 7093), which was issued in a picture sleeve of Sean Bonniwell in October 1967, and *You'll Love Me Again/In My Neighbourhood* (Warner Bros 7188) in April 1968, which was quickly withdrawn and is now highly soughtafter. WB 7093 was credited to the Bonniwell Music Machine. The second LP was recorded in Muscle Shoals, Alabama and New Mexico. Later in 1969, Bonniwell recorded *Close* (Capitol ST 277), a rather moody introverted LP. After this he dropped out and got religious. Later still in 1982 he re-recorded *Talk Talk*.

The Myddle Class (p58). *I Happen To Love You and Don't Let Me Sleep Too Long* are both on *A Journey To Tyme 3.*

The Mystery Trend (p58). *Johnny Was A Good Boy* can also be heard on *Psychedelic Unknowns 5, Sounds Of The Sixties: San Francisco Part 1* and *California Acid Folk.*

Mystic Astrological Crystal Band (p59). Missing record numbers for their two psychedelic pop albums which have their moments are (Carole CARS 8001) 1967 and (Carole CARS 8003) 1968.

The Mystic Tide (p59). From New York City also appear on Eva's *E-Types vs Mystic Tide* (Eva 12037) 1984 album with the following tracks:- *Frustration, Psychedelic Journey (pts 1 and 2), Running Through The Night, I Search For A New Love* and *You Won't Look Back.* All tracks were written by Joe Docko. They released four 45's, mostly on Solid Sound. Other compilations outings were:- *Psychedelic Journey Part 1* on *Son Of Gathering Of The Tribe, Mystery Ship* on *Glimpses 2* and *Runnin' Through The Night* on *Ear-Piercing Punk.*

Naked Prey (p125) have an UK mini-LP *40 Miles From Nowhere* (Zippo ZANE .006) 1988, which included rather disappointing covers of *Silver Train* (The Rolling Stones) and *Whichita Lineman* (Glen Campbell) and four originals, but does not capture the band at its best and at times is rather MOR.

The National Gallery
The sell-titled US album (Philips PHS 600-266) 1968 is a concept LP of 'rock as art' and the 'performing musical interpretations of Paul Klee'. Psychedelic in the literal sense but not drug inspired/induced it's an acquired taste but has some good moments.

The Nazz (p59). Should be Todd Rundgren not Rungren. *Open My Eyes* is on Lenny Kaye's *Nuggets* compilation.

Neighb'rhood Childr'n (p60). Their first 45 was *Maintain/Just No Way* (Acta 813) 1968. Both are non-LP tracks.

The Nervous Breakdowns (p60) are now thought to be Californian. *I Dig Your Mind* is on *Psychedelic Unknowns 1.*

The Nightcrawlers
Centred around Chuck Conlan (vcls), other members were M. Stone, Wells, Hollinger and Shapiro, the band were originally known as Conlan and The Crawlers and issued one 45, *I Won't Tell/You're Coming On* (Marlin 16006) around 1965. Not psychedelic per se but a fine example of mid-60's folk-rock punk-pop which should appeal to Beau Brummels and early **Blue Things** fans. They issued an LP, *The Little Black Egg* (Kapp KS 350) 1967 R3, which was reissued on Eva (12042) with additional tracks. The title track was a modest hit and covered by **Music Explosion**, Columbus's Margins and The Kommotions among others.

The Nightshadows (p60) were also known as Little Phil and The Nightshadows. *The Way It Used To Be* is on *Pebbles 5.*

Nirvana (p109). *Black Flower* (Bam-Caruso KIRI 061) 1987 is a fine compilation of their material.

Nova Local
Probably an US East Coast outfit (though I can't conlirm the East Coast connection) this band issued quite a good psychedelic rock LP *Nova 1* (Decca DL 74977) in late 1968 or 1969. The album line-up was Phil Lambert (gtr), Joe Mendyk (lead gtr), Cam Schinhan (organ), Bill LeVasseur (drms), Jim Orton (bs) and Randy Winburn (gtr). Randy, Jim and Bill do the vocals. The album was also released in the UK on MCA MUPS 377 in 1969. A 45 *Games/ If You Only Had Time* (Decca) was issued in the US. The 'A' side, excellent harmony pop-punk, is included on *Echoes In Time Vol 2* - the 'B' side is on the album.

Olivers
Their 45 *Bleeker Street/I Saw What You Did* (RCA Victor 47-9113) 1967 was recorded in Berkeley in July of that year. The 'A' side is brilliant acid punk and is featured on *The Psychedelic Sixties Vol 1* compilation. The flip is on *Vol 2* of the same series and on *Mindblowers.*

One Eyed Jacks
A Florida band who issued a 45, *Love/Sun So High* (White Cliffs 265), circa 1967. The fine 'A' side can be heard on *The Garage Zone Vol 2.* The flip is a harmony pop effort.

One Of Hours
Came from the Lexington area of Kentucky and personnel included Foreman, Flynn, Boguole and Willcutt. They recorded two 45s around 1967. The first, *It's Best/Tritolia* (Chetwyd CW-45001), is a pretty **Byrds**-like effort. The second, *Psychedelic Illusion/Feel The Pain* (Chetwyd CW-45005), is excellent chiming soft psychedelia on the 'A' side, whilst the flip is guitar-laden pop-punk.

Opal (p125). Kendra Smith, David Roback and Keith Mitchell were earlier members of Los Angeles psychedelic rock outfit Clay Allison whose 1984 album was issued by Rough Trade in the UK. Smith, Roback and Mitchell also issued their own LP, *Fell From The Sun* (Enigma Serpent E 1082) 1984. In 1985, as **Opal**, Smith, Roback and Mitchell issued a three track 12" EP on One Big Guitar (OBG 002T). Other personnel on this recording were David Petrie, David McKenzie and Ethan James. The record number of their 1987 album is SST103. Kendra Smith left the band in 1987, and has been replaced by Hope Sandoval.

Orient Express
Recorded a self-titled album of eastern-influenced psychedelia for Mainstream (S/6117) in 1969, which is similar to **Kaleidoscope**. Line-up was Guy Duris (sitar, electric oud), Brono Giet (electric minitar), Farshio Golesorkhi (electric melodica) and Liz Damon (vcls). They moved to the States, New York initially, from Europe but later travelled to the West Coast. The LP is hard to find (R1).

The Other Half (p61). Nowlen's first name is Jeff and BROWN should appear as BLOWN. Eva reissued the LP and some non-LP tracks as *Mr Pharmacist* (Eva 12003) and Line have also issued a four track 12" of their material. *Mr Pharmacist* is also on Eva's *The Sound Of The Sixties* compilation and on *Mayhem and Psychosis 2.*

The Other Side (p61). *Streetcar* also features on *Boulders 2* and *Sounds Of The Sixties: San Francisco Part 2,* which includes the flip side too.

The Others (p61). Max Waller tells me the group were from Rhode Island, Massachusetts. The flip of their 2nd 45 is *Lonely Street.* They issued at least another 45, *My Friend The Wizard* in 1967, which features a more psychedelic sound and is on *Mindrocker 12* and *The New England Teen Scene Vol 2. I Can't Stand This Love, Goodbye* is also on *Pebbles 8.*

The Outcasts (p61) also have cuts on *Texas Punk Vols 2 and 3* issued by Cicadelic Records plus four unreleased tracks.

The Outsiders (p61). Their first two LPs were issued in 1966, the second two in 1967. They also issued numerous 45s on Capitol, Kapp, Karate, Bell and Ellen, including *I'll Give You Time/I'm Not Trying To Hurt You* (Capitol 5843) 1966. The flip to this is on *Pebbles 9.* They were one of the few punk groups to achieve commercial success - *Time Won't Let Me,* their classic hit, was also covered by numerous 60's bands including The Apollos, Vibrants, Geers and Jades and in the 80's by the reformed **Rising Storm.**

The Oxford Circle (p61). Jim Keylor was bassist in this band. He also played in some groups with Bob Segarini after **Family Tree** and was involved in reassembling **Blue Cheer** for their 6th LP *Oh Pleasant Hope.* In 1978 he started BSU studio in San Francisco whose output has included **True West**, Dead Kennedy's and The Suspects.

Painted Faces (p61). Details of 45 releases:- *Anxious Color/Things We See* (Manhattan 803) 1967; *I Think I'm Going Mad/ I Lost You In My Mind* (Manhattan ?) 1967; and *Don't Say She's Gone/In The Heat Of The Night* (Manhattan 818) 1968.

Painted Ship (p93). *Little White Lies* is also on *Open Up Yer Door.* Both sides of the first 45 are on *Afterthought:- The History Of Vancouver Rock Vol 1* (VRCA 001) 1983. *Frustration* has been covered by **Plan 9** and **Dark Cellars** and *Little White Lies* by **The Chesterfield Kings.**

The Paisleys (p62). The album was also issued on Peace Records in 1970.

The Pandoras (p125). *It's About Time* was also issued by Closer Records in France (CL0017).

The Paranolacs
A Belgian garage band who do some fine cover versions on their mini-LP *We're The Teenage Lovers* (ID 8710) 1987.

Passing Fancy (p93) have a cut, *I'm Losing Tonight*, on the LP *Searching In The Wilderness* (BOO BST-6801), reissued by Breeder.

The Peanut Butter Conspiracy (p62). One last effort - a non-LP 45, *I'm A Fool/It's So Hard* (Columbia 4-44667) 1968 is disappointing.

The William Penn Fyve (p63) recorded another 45, *Little Girl/Somebody's Dum Dum* (Hush 230) circa 1965/66.

People Of Sunset Strip
Following the riots Sonny Bono (of Sonny and Cher) put together *Sunset Symphony* a track of noises and comments of the strip transplanted onto a musical background. It can be heard on *Highs In The Mid-60's Vol 2.*

Perpetual Motion Workshop
From the 1966/67 era, this US band recorded a 45 *Infiltrate Your Mind/Won't Come Down* (Rally 66506) which sounds rather like **Music Machine.** Both sides can be heard on the *Psychedelic Disaster Whirl* compilation.

Phil and The Frantics (p63). Their story and releases are captured on *Rough Diamonds Vol 3* (Voxx VXM 200.011) 1985.

Pink Floyd/Syd Barrett (p109). Syd's 1970 session for Top Gear has recently been released - *Syd Barrett - The Peel Sessions* on a 12" EP (Strange Fruit SFPS 043) 1988. An EMI album of unissued studio material is also promised. The first two **Pink Floyd** albums were reissued on EMI's Fame label in 1983 (FA 3065) and 1986 (FA 3163) respectively. Two rarer items of interest may be:- the Soundtrack LP *Tonite Let's All Make Love In London* (Instant INLP 002) which included three minutes of an early nine minute version of *Interstellar Overdrive*, and Syd's 1969 45 *Octopus/Golden Hair* (Harvest HAR 5009). The missing record number of their *Applies and Oranges* 45 is Columbia (DB 8310) 1967.

The Plague (p63). There were several groups of this and very similar names. *Go Away* is also on *New Mexico Punk From The Sixties.* The *High Flyin' Bird* on *Gathering Of The Tribe* is by a Canadian Plague whose *Love And Obey* features on The Midwest vs *The Rest Vol 1.* Another Plague have *Face Of Time* on *Psychedelic Disaster Whirl. Hipsville 2* features a Plague from Bismarck, New Delaware with an unreleased version of *Money.* With an UK Plague on *Rubble 11* and Plagues in Mitchigan and New England confusion reigns!

Plasticland (p126). Prior to their formation, John Frankovic and Glen Rehse had played in a 1979 experimental outfit called Arousing Polaris. This did not record, although there are some bootlegs in circulation. Their first album was also issued by Bam-Caruso (KIRI 034) 1985. Prior to their first album they also recorded a second EP, *Pop! Op Drops* (Scadillac SC-1003) - all the tracks off this appeared on the subsequent LP.

POE (p63) from McAllen were later based in Houston, Texas. *Wish You Had A Heart, News Sure Travels Fast* and *Look At Me Girl* are on *Texas Punk Vol 5.*

Poother Unlimited
Fuzz-laden mayhem from the midwest of the US. Both sides of the 45, *Tastee Freeze (Not Going To Wait Any Longer)/Maggie* (Cadet 5653) 1968, were written by Joel Schlofsky. The 'A' side is good.

Preachers (p64). *Who Do You Love?* is also on *Straight From The Garage EP Vol 5.*

The Premiers (p64). The album was originally issued on Warner Bros (WC 1565) 1964. They have a cut, *Get On This Plane*, on *Boulders 2.*

The Pretty Things (p110). *S.F. Sorrow* was reissued on Edsel (XED 236) 1987 in its original UK gatefold sleeve.

Primevil
An Indiana band whose privately pressed LP *Smoking Bats At Camptons* (West) 1974 is reputedly full of powerful guitar-oriented psychedelic rock.

Purple People Eaters
A London-based 80's style psychedelic outfit who've recorded an 11 track demo tape (for details see *Freakbeat Vol 4*) and have two cover versions, *Trouble* and *Nightmare*, on the UK *Raw Cuts* volume.

Purple Things
A British new psych band who are clearly influenced by US garage psychedelia, grew out of an outfit called The Vibes who lasted from 1982-85, and usually play with a light show. They recorded two EPs very early in their career, *Deep In The Mind Of The Purple Things* (Media Burn MB4) and *The Purple Things Play Out Of The Deep* (Media Burn MB7), which don't capture them at their best, but include covers of *Suzy Creamcheese* (**Teddy and His Patches**), *Hurricane Fighter Plane* (**Red Krayola**) and *Girl I Want You* (**The Seeds**). The best purchase would be their LP, *Deep In The Mind Of...*(Rough Trade MB4).

Question Mark and The Mysterians (p64). Other compilation appearances:- *Smokes* on *The Sound Of The Sixties* and *Do Something To Me* on *Mindrocker 11.*

Quicksilver Messenger Service (p64). The entry in An American Rock History: Part 1 - California, The Golden State, also published by Borderline Productions includes details of their 45 releases.

Raiks Progress
Recorded an undiscovered gem of a 45, *Why Did You Rob Us, Tank?/Sewer Rat Love Chant* (Liberty F-55930) 1967. The 'A' side was composed by Krikorian, Olson, Scott, Shapazian and Van Maarth, and the 'B' side by John Kates. Both sides are chiming psychedelic eastern-influenced folk-rock at its best. The 45 was produced by Dallas Smith.

Rain (p66). *E.S.P.* is also on *Highs In The Mid-60's Vol 20* and *Mayhem and Psychosis 2.*

Rainbow Ffolly
A British flower power outfit who issued *Sallies Forth* (Parlophone PCS 7050) in 1967 and a self-titled album the following year.

Rainbow Press
This US late 60's outfit consisted of Dave Troup (bs, vcls), Joe Groff (vcls, percsn), Larry Milton (keyb'ds, gtr), Marc Ellis (gtr), Charlie Osborn (keyb'ds) and Billy Yergin (drms), who played on both of their LPs, *There's A War On* (Mr G 9003) 1968 R1 and *Sunday Funnies* (Mr G 9004) 1969 R1. Both are excellent soft rock with touches of psychedelia, particularly the first one.

The Rain Parade (p126). Broke up in 1986, but reformed late in 1987 with Steven Roback, Matthew Pucci, Will Glenn, John Thoman and a new drummer.

Rainy Daze
The band consisted of Bob Heckendorf (keyb'ds), Kip Gilbert (drms), Mac Ferris (lead gtr), Sam Fuller (bs) and Tim Gilbert (vcls, rhythm gtr) and came from Denver, Colorado. Musically, it was a great pop-punk-psychedelic outfit. Four 45s were issued:- *That Acapulco Gold/In My Mind Lives A Forest* (Chicory 404/UNI 55002) 1967; *Discount City/Good Morning Mr Smith* (UNI 55011) 1967; *Blood Of Oblivion/Stop Sign* (UNI 55026) 1967; and *Make Me Laugh/My Door Is Always Open* (White Whale 279) 1968. Only the first 45 appears on their LP *That Acapulco Gold* (UNI 73002) 1967 , which is recommended. *Make Me Laugh* can be heard on *Psychedelic Unknowns 7.*

Randy and The Rest
This Alabama band issued one 45, *Confusion/Dreaming* (Jade JA767) 1967. The 'A' side is poppy psychedelia complete with sound effects, the flip is straight pop.

Rear Exit
A 60's punk outfit from the San Francisco area who recorded one 45 *Excitation/Miles Beyond* (MTA 132) 1967. Both tracks can be heard on Moxie's *60's Punk EP Vol 3* and on the recent *Psychedelic Moods Part Two* on Cicadelic Records, who also plan to release an album of the band's material.

Red Krayola (p66). *Parable Of Arable Land* has been reissued by the Charly Record's subsidiary (Decal LIK 20) 1988, as has *God Bless The Red Krayola* (Decal LIK 29) 1988.

Reign Ghost
A Canadian late 60's outfit who recorded two LP's, *Reign Ghost* (R3) and *Reign Ghost (featuring Linda Squires)* (R2) on Canadian Allied. They later evolved into **Black Christmas**.

The Remaining Few (p67). *Painted Air* can be heard on *Acid Dreams* and *Highs In The Mid-60's Vol 12.*

The Remains (p67) have a cut, *Talking 'Bout You* on *New England Teen Scene 2.* Barry Tashian was also connected with Chirco who released one rather rare LP, *The Visitation* on, Crested Butte (R1).

Riders Of The Mark
A mystery US group who put out one 45, *The Electronic Insides And Metal Complexion That Make Up Herr Doktor Krieg/Gotta Find Somebody* (20th Century Fox 6694) 1967. The record was composed by John Hill and Don Cochrane and Max tells me the 'A' side is fabulous pumping electronic psychedelia.

The Rising Storm (p67). LP originally on Remnant BBA 3571 and issued in late 1966/early 1967.

The Rockin' Ramrods (p68) comprised Ronn Campisi (bs), Vin Campisi (rhythm gtr), Jesse Henderson (drms) and Bill Linane (lead gtr), who was later replaced by Lenny Carelli. They recorded eight 45's in all. *I Wanna Be Your Man, Bright Lit Blue Skies* and *Mr Wind* are on *Bay State Rock Vol 1* - the latter two written by Ronn Campisi and covered by **The Rising Storm** on their LP. The group started with instrumentals and progressed through influences ranging from The Beatles, punk, folk-rock, psychedelia and soft rock. They later became Puff and released an eponymous LP on MGM (SE-4622) in 1969.

Joe Rosanova and The Vineyard
This outfit came from around Nashville and comprised Joe Rosanova (drms), Bart Fiori (vcls, gtr), Don Vitalle (keyb'ds) and Mark Torpey (bs) on their sole LP, *In Dedication To The Ones We Love* (Astro Sonic D-AP-4000) circa 1968 R2. It's late 60's rock with a psychedelic feel but overall rather disappointing. The stand-out track *Dreams Of You* can be found on *Magic Carpet Ride.*

The Rovin' Flames (p68) issued another 45 - *Gloria/J.J.J.P.* (Fuller 2627) 1965.

Rubayyat (p68) were also known as Electric Rubayyat. *If I Was A Carpenter* is so credited on *Endless Journey Phase Three.*

Rumors (p68). Original 45 details:- *Hold Me Now/Without Her* (Gemcor 5002) 1965.

Saga
Issued a self-titled LP in Sweden (1974) which reputedly consists of eastern-tinged psychedelic guitar work.

Sagittarius (p68) were also rumoured to have included Glen Campbell! Their 45s featured many non-LP tracks. Some such as *Virgo*, the flip of *Hotel Indiscreet*, are psychedelic instrumentals.

Saint Steven
Who is this? Someone must know. The first LP, *Over The Hills* (Probe CPLP 4506) 1969 R2 is interesting and highly rated by many. The second, *One* (Private Press) circa 1971 R5, although its been reissued recently, is reputedly patchy but mellow rock.

Salvation (p68). Record number of 2nd LP is ABC (ABCS 653) 1969. A 45, *Think Twice/Love Comes In Funny Packages* (ABC 11025), which were both on the first LP, was also issued.

Sands (p112). The band comprised Paul Stewart (vcls), John Stanley (gtr), Robert Feeman (gtr), Nigel Baldwin (drms) and Ian McLintock (bs) and originated from Middlesex. *Mrs Gillespie's Refrigerator/Listen To The Sky* (Reaction 591017), issued in September 1967, was their only release - the 'A' side was a Barry and Robin Gibb composition, the 'B' side is credited to simply Sands.

Sapphire Thinkers
This was a very US West Coast sounding group, comprised of Peggy Richmond (vcls, flte), Bill Richmond (vcls, keyb'ds, rhythm gtr), Stephen Richmond (vcls, drms, perc). Chuck Spehek (lead gtr) and Tim Lee (bs, vcls). They sounded similar to **Jefferson Airplane**, **Peanut Butter Conspiracy**, etc on, *From Within* (Hobbit 5003) their LP issued in 1968 or 69, and since Hobbit Records were a subsidiary of GRT Records, who were based in Los Angeles, they probably were Californian. The album contains some pleasant vocal arrangements/harmonies and nice touches of acid and fuzz guitar and is recommended.

Satans (p69). *Makin' Deals/Lines and Squares* (Manhattan 801) 1965 also appears on Eva's *Louisiana Punk From The 60's Vol 2*, so perhaps they moved to Los Angeles from Louisiana.

Satori (p69). *Time Machine* is on *Mindrocker 4.*

Saturday's Children (p69). Here are details of their 45 issues:- *You Don't Know Better/Born on Saturday* (Dunwich 139) 1966; *Deck Five/The Christmas Song* (Dunwich 144) 1966 and *Leave That Baby Alone/I Hardly Know Her* (Dunwich 156) 1967.

Saturday's Garbage (p69). *River Of Styx* can also be found on *Attack Of The New Jersey Teens.*

Savage Resurrection (69). One 45, *Thing In'E'/Fox Is Sick* (Mercury 72778), was taken from the album and issued in a picture sleeve.

Savages
Bermuda's **Savages** - Paul Muggleton (gtr), Jimmy O'Conner (gtr), Bobby Zuill (gtr) and Howie Rego (drms) - issued one album, *Live 'n' Wild* (Duane LP 1047) 1966 R4, which was a mixture of cover versions and impressive originals. The album has been reissued by Resurrection. They also issued a couple of 45s which all feature on compilations. *Roses Are Red My Love* is on *Garage Punk Unknowns 2*; *Quiet Town* is on *Oil Stains*; *The World Ain't Round, It's Square* is on *Open Up Yer Door* and *No No No* is on *Valley Of The Son Of The Gathering Of The Tribe.*

The Screaming Tribesmen (p138). Their latest LP, *Bones And Flowers* (Survival 460120.1) 1987, includes nine new cuts and a new version of *Igloo.*

The Seeds (p69). *A Thousand Shadows* is on *Mindrocker 1* and *Bad Part Of Town* can be heard on *Psychedelic Unknowns 5* and *Psychedelic Patchwork 1. Evil Hoodoo* (Bam-Caruso KIRI 082) 1988 is their most recent compilation. It contains all their best known tracks, but also includes the rare *Chocolate River*, previously only on a posthumous compilation, and the Country and Western epic *Fallin' Off The Edge Of My Mind.*

The Shadows Of Knight
Formed in the northwest suburbs of Chicago in 1965. The band were Jim Sohns (vcls), Warren Rodgers (gtr), Jerry McGeorge (rhythm gtr), Tom Schillour (drms) and Joe Kelley (lead gtr). Their debut album, Gloria (Dunwich S666) 1966 R1 is full of cover versions of classics like *I Got My Mojo Working, Gloria, Oh Yeah* and *(I'm Your) Hoochie Coochie Man.* It was later reissued in Britain by Radar (RAD 11) in 1979. They enjoyed some US hits and issued two further LPs:- *Back Door Men* (Dunwich S667) 1967 R1 and *Shadows Of Knight* (Super K 6002) 1968 SC. The third is not recommended. Compilation appearances included:- *Oh Yeah* on *Nuggets*, *Potato Chip* (which was originally issued on a 5" cardboard record, possibly as part of a potato chip promotion campaign) on *Pebbles 1* and *Someone Like Me* on *Mindrocker 2.* Musically, they were punkish and r'n'b rather than psychedelic.

Shag (p71) came from Milwaukee. *Stop And Listen* is also on *Highs In The Mid-60's 10.*

The Shags (p71). Another cut *Don't Press Your Luck* is on *The New England Teen Scene.*

The Shamen
From Aberdeen, Colin Angus, Derek McKenzie, Keith McKenzie and Pete Stephenson are a prime example as what is becoming known as late 80's techno-psychedelic beat combining as they do technology and psychedelia. In 1986 they recorded a debut 12" *They Might Be Right* (One Big Guitar OBG 003t) and this was followed by *Young 'Till Yesterday* and

Something About You which were issued in 7" and 12" format on their own Moksha label (SOMA I/It and 2/2t respectively). The album, *Drop* (Moksha SOMA LP 1) 1987 was promising and helped bring them to a wider audience and their next 45, *Christopher Mayhew Says* (Moksha SOMA LP 3/3t) 1987, tackled the difficult topic of the controlled use of psychedelic drugs. Christopher Mayhew was the MP who took hallucinogenics as part of a BBC investigation into them which was banned at the time but shown recently in the Arena Show. Their latest 45, *Jesus Loves Amerika* (Moksha SOMA LP 4/4t) 1988 deals with the disturbing rise of ultra ring wing religious organisations in the US and to coincide with its release they've embarked on a tour under the banner 'Jesus Is A Lie', in response to the recent 'Jesus Is Alive' mail franking campaign.

Shiver
A Swiss progressive/psychedelic outfit whose 1969 effort *Walpurgis* has had a limited reissue on the German Maris label (20501). The band were Dany Ruhle (lead gtr, hrmnca, vcls), Jelly Pastorini (keyb'ds), Mario Conza (bs, flte, vcls), Robert Maurer (drms, vcls) and Peter Robinson (lead vcls). Musically much of the album is keyboard-orientated and in a similar vein to the German band **Jane**. There are also a couple of slower bluesy numbers and a rework of *Don't Let Me Be Misunderstood.*

Silver Fleet (p22). *Look Out World* is on *Pebbles 7.*

Skunks (p90) were a trio of pop crooners from Milwaukee. Not really a psychedelic band. The album *Gettin' Started* (Teen Town TTLP 101) 1967 is a pretty awful amalgam of pop covers and ballads but includes the occasional folk rocker (eg. *I Need No One*, which is very **Byrds**-like. Highlights of the album are a reasonable cover of *Somebody To Love* (with some quite good psychedelic guitar work), *When I Need Her* (good punk-psych) and *The Journey* (chiming folk-rock tinged with psychedelia which also appears on the *Echoes In Time* compilation). The album is scarce but not recommended. Apparently the group later became **The Corporation.** Details of 45 releases are *Elvira/The Journey* (USA 865) 1967; *I Recommend Her/I Need No One* (Teen Town 103) 1968; *Small Town Girl/You Better Hold On To Me* (Teen Town 106) 1968; and *Doing Nothing/Listen To The News Today* (Teen Town 110), probably in 1969. The flip to the last 45 appears on *Boulders Vol 9.* Their second 45 was reissued by World Pacific (77889) - probably in 1969.

The Smoke (p112). Prior to the issue of their *My Friend Jack* 45, they issued a 45 on Columbia, *Keep A Hold Of What You've Got/She's A Liar* (DB7713) under the name The Shots. Kevin Biscoe also reveals in a recent *Freakbeat* article that the lyrics to the demo version of *My Friend Jack* were decidedly more trippy. The Metronome album is also planned for reissue by the German Tel Dec label. **The Smoke** continued to record 45s during the 70's. *Dreams Of Dreams/My Birth* (Revolution REVP 1002) 1970 is particularly recommended and they re-recorded *My Friend Jack* in 1975. Also of interest is a Beat Club International compilation of **The Smoke's** best singles and album tracks, *It's Smoke Time* (Beat Club 200 001). This is a limited edition pressing of 1,000. 1988 has seen the issue of another compilation of their material, *My Friend Jack* (Morgan Blue Town MBT 5001), which contains some of their best songs and the track, *Playing With Magic*, from late 1969, which was previously unissued.

The Society (p72). *High And Mighty* is also on *The Garage Zone Vol 2.*

The Soft Boys (p134). Their previously mail order-only cassette *Live At The Portland Arms*, which consists of acoustic material including some early **Hitchcock** numbers, has now been issued on Vinyl by Glassfish (MOIST. 4) 1987.

Something Wild (p72) came from Texas. The flip of the 45, which dates from 1967, *She's Kinda Weird* is on *Boulders 2.*

The Sonics (p72). They're featured on *The History of North West Rock Vols 1, 2, 3 and 4, The Best Of Louie Louie, Back From The Grave Vol 4* and *A Journey To Tyme Vol 3.* They also contributed three tracks, alongside **The Wailers** and The Galaxies, to an early compilation, *Merry Christmas* (Etiquette ETALB 025) 1965.

The Sons Of Adam (p73). The six tracks they released are collected on an EP *Sons Of Adam* (Moxie 1032).

The Sons of Champlin (p73). The recent compilation of their three Capitol albums, *Marin County Sunshine* (Decal LIK 21) 1988 is recommended listening.

The Sopwith Camel (p73). *Hello Hello* is included on *Incense and Oldies*, a budget 60's pop compilation which is nowhere near as good as the title suggests. A marginal case for inclusion in this book, see our California rock publication for details of their 45 releases.

Soul Incorporated
This name is a little misleading. The outfit, which probably included W. Young, J. Settle, B. Busta, P. Williams and F. Bugbee is quite punkadelic. Whilst the 'A' side of their first 45, *Stronger Than Dirt/60 Miles High* (Boss 9920) released around 1967, is soulish, the flip is punkadelic. In 1968 they issued a second 45, *Love Me When I'm Down/I Belong To Nobody* (Laurie 3430). The 'A' side is soulish punk, the flip polished pop.

Soul Survivors (p73) came from Colorado and recorded numerous 45s and two LPs on Crimson and Atco. The band were punky with a soul feel. Some members formed Privilege, who cut a self-titled LP (T-Neck TNS 3003) in 1969, which is reputedly quite good hard rock with a soul feel.

The Sound Barrier (p73) were from Ohio. They released two 45s. Their *Hey Hey* is featured on *Highs In The Mid-60's Vol 9* and *Off The Wall II.*

The Sound Sandwich (p73) released a 45 for Viva and are thought to have been from Los Angeles.

The Soup Dragons
Sean Dickson (vcls, lead gtr), Ross A. Sinclair (drms), Jim McCulloch (gtrs) and Sushil K. Dade (bs) are an 80's UK combo who recreate US mid-60's acid-fried garage rock on their LP, *This Is Our Art* (Sire WX169 925702-1) 1988 which is a superb collection of Sean Dickson originals.

Southwest F.O.B.
From Dallas, Texas, and previously known as Theze Few, whose *Dynamite* appears on *Highs In The Mid-60's 12*, this band included England Dan Seals and John Ford Colley. *Smell Of Incense* (HIP HIS 7001) issued in 1968 or 69 is a nice soft rock album. The title track is a good cover of the **West Coast Pop Art Experimental Band's** song and *And Another Thing* is an interesting extended track.

Space Ark (p73). Missing record number is Color World (CW 1001).

The Sparrow (p94). *Isn't It Strange* is also on *Psychedelic Dream.*

The Spikes
Formed in Adelaide, Australia in late 1982 and consisting of Ian List (gtr, vcls) and Doug Thomas (gtr) (who had earlier played together in a one-off project, The Assassins), James Tizard (bs) and Greg Swanborough (drms), the 'A' side of their debut 45, *She's Melting* (Greasy Pop GPR 103) 1983 was clearly influenced by the early **Soft Boys**. The same influence was also evident on *6 Sharp Cuts*, their 12" mini-LP (Big Time BTB 908) 1984 - which was also issued by Big Time in the USA by Planet Records in Sweden and Statik in the UK - although the record tends towards Detroit-style rock on the whole. Prior to its release Ian List left the band to be replaced by vocalist and songwriter Mick Brown. Shortly after James Tizard left and was replaced by Jim Seline but the revised line-up's 7" EP *A Bloody Mess* (Greasy Pop GRP 112) was rather lacklustre. List returned to the band in 1985 and shared vocal duties with Brown for a while but unsuprisingly this created difficulties and when Brown departed Tizard rejoined the band to replace Seline. This line-up cut an impressive 11 track LP *Colour In A Black Forest* (Greasy Pop GPR 120) which continued where the debut mini-LP left off, but then List headed for Europe and then the UK, where he formed a new outfit, The UV's, leaving **The Spikes** in limbo.

Spirit (p74). The *Psychedelic Dream* compilation features their *Topanga Windows* and *Dream Within A Dream.* Their 3rd LP, *Clear* has been reissued by Edsel (ED 268) 1988.

Spirit
A lesser known Chicago band who recorded a fabulous 45, *Man Enough For You/No Time To Rhyme* (Roulette 4757) 1967. Both sides are on *Pebbles 13* and the 'B' side is on *Psychedelic Unknowns 8.* Legend has it that they gave up their name to the LA band in true 60's spirit!

Split Ends (p74). *Rich With Nothin'* is also on *Psychedelic Unknowns 1.*

Squires (p74) were from Bristol, Conneticutt and previously known as The Rogues. Their line-up was Mike Bouyea (drms, violin, vcls), Tom Flanigan (lead gtr), Kurt Robinson (keyb'ds), John Folcik (bs) and Jim Lynch (rhythm gtr). Their 45 was originally issued on Atco (6442) in 1966. *Goin' All The Way* also appears on *Psychedelic Unknowns 2*. There's an LP of **Squires** material on Crypt (008). Both sides of the 45 were recently covered on the Remayns EP (Bam-Caruso 029).

SRC (p75). Originally from Birmingham, they started out as The Fugitives and issued four 45s (two on D-Town and two on Westchester) and an LP, *The Fugitives At Dave's Hideout* (Hideout HLP-1001) circa 1965 R5. Three of their tracks are on the 60's compilation, *Friday At The Cafe A Go Go* (Westchester 1005) circa 1965/66. As the Fugitives they have cuts on *Oil Stains* (*Said Goodbye*) and *Glimpses 3* (*On Trial*). The Fugitives tracks on *Mindrocker 7* and *Back From The Grave 3* are by a different band. As **SRC** they have *Badazz Shuffle* on *Echoes In Time 2* and *Get The Picture* on *Boulders 2*. They also recorded a 45 in 1970 as **Blue Scepter** (*Out In The Night/Gypsy Eyes*) (Rare Earth 5040) - the 'B' side is on *Echoes In Time 1*.

Stained Glass (p75) issued a fourth 45 - *A Scene In Between/Mediocre Me* (RCA Victor 47-9354) in 1967 - before moving to Capitol. The 'A' side is on *Psychedelic Unknowns 7*.

The Standells (p75). Gary Lane was their original bass player. There was a new 'C' line-up on *Try It* of Tamblyn, Valentino, Dodd and John Fleck (bs). They have other compilation appearances:- *Someday You'll Cry* on *Highs In The Mid-60's 2*; *Big Boss Man* on *Mindrocker 5* and an unnamed 'bonus' track on *What a Way To Die* which sounds like it dates from very early from their career.

The Starfires (p76). Started off as a smart-suited early 60's beat band doing cover versions and their first LP, *Teenbeat A Go Go* (La Brea LS 8018) 1965, is in this mode. Personnel for this album was Chuck Butler (lead vcls, tamb, claves), Dave Anderson (lead gtr), Sonny Lathrop (gtr), Freddy Fields (bs) and Jack Emerick (drms). They then became very punkish performing mainly originals written by their bassist. Subsequent 45's issued during 1965/66 included *I Never Loved Her/Linda* (Triumph); *No More/?* (G.I. 4002) and *Something You've Got/The Hardest Way* (Yardbird 4006).

The State Of Mind (p76). Both sides of their other 45 -*Goin' Away /Make You Cry* are on *A Journey To Tyme 5*.

Status Quo (p113). Missing record details are *Black Veils Of Melancholy/To Be Free* (Pye 7N 17497) and *Ice In The Sun/When My Mind Is Not Live* (Pye 7N 17581). There are a lot of reissues around, too. Their four original Pye albums are available again:- *Picturesque Matchstickable Message* (PRT PYL 6020); *Spare Parts* (PRT PYL 6021); *Ma Kelly's Greasy Spoon* (PRT PYL 6022); and *Dog Of Two Head* (PRT PYL 6023). The first two may interest readers as they are full of strong commercial tunes and quasi-psychedelic arrangements. The second two are in the 12 bar boogie mould and much less interesting. Collectors will also want *The Early Years* (PRT PYL 6024) as it contains all eight tracks issued by the band under the names of The Spectres and Traffic Jam. They include a stirring version of **The Blues Magoos'**, *We Ain't Got Nothing Yet* and some half-crazed freakbeat. Finally, *Flipsides, Alternatives and Oddities* (PRT PYL 6025) mixes hit singles (*Down The Dustpipe* and *In My Chair*) with some rare late 60's 'B' sides, their obscure 'A' side *Make Me Stay A Little Bit Longer*, both sides of their 1971 single *Tune To The Music* and the three previously unissued tracks included on the 1981 10" mini-LP, *Fresh Quota*.

Steppenwolf (p76). Larry Byrom was with The Hard Times who evolved into **T.I.M.E.** before joining **Steppenwolf.** Details of some of their 45s and a more comprehensive history of the band are given in Borderline's Californian Rock publication.

The Steppes
Formed in Los Angeles in the summer of 1983 - John Fallon (gtr,vcls), David Fallon (bs, vcls), Tim Gilman (lead gtr, vcls) and Dante (drms) - they cut a demo cassette under the name The Blue Macs. They were signed by Mystic Records who released a self-titled eight track mini-LP by the band in 1984 (MLP MINI 02), which was well received locally but did not win the band wider exposure. By the time they signed to Greg Shaw's Voxx label Tim Bailey had replaced Dante on drums. Their second LP, *Drop Of The Creature* (Voxx 200.044) 1986 was produced by Greg Shaw and essentially a live recording with overdubs in certain places. It compares favourable with any psychedelic LP released that year. When this book was going to press their follow-up *Stewdio* was due for release by Voxx and both LP's were scheduled for release by Hitch-Hyke in Greece. Bam-Caruso also planned to release an UK compilation of the two Voxx LPs and to feature one song *Make Us Bleed* on their planned Voxx artists compilation.

The Stereo Shoestring (p76). *On The Road South* also appears on *Highs In The Mid-60's Vol 12* and *Texas Flashbacks 3*.

The Stolcs (p76). Both sides of their 45 are also on *Mindrocker 4*.

The Stomach Mouths (p136) are Jens Lindberg (bs), Anny Nystrom (organ), Martin Skeppholm (drms) and Stefan Kéry (gtr, vcls). They have a track, *Almost There*, on the compilation *Dimensions Of Sound* (Mystery Scene MS 1001) 1987.

Stone Circus
Sonny Haines (lead gtr), Ronnie Paige (vcls), Johnathan Caine (keyb'ds), David Keeler (bs) and Mike Burus (drms) issued one LP, *The Stone Circus* (Mainstream S/6119) 1969 R2, which is one of the rarer and stranger Mainstream releases incorporating many diverse influences that may not gell for many. *Inside-Out Man* is one of the more accessible tracks.

Stoneground (p76). For more details of this band and line-up changes see Borderline's California Rock publication.

The Stooges
James Jewel Osterberg or Iggy Pop as he was later known) grew up around Ann Arbour, Michigan, played first in a rock'n'roll outfit called The Iguanas (which is when the name Iggy was attached), then a Detroit-based combo, The Prime Movers, before returning to Michigan, after a short, rather fruitless spell in Chicago. Here he met Ron Asheton, who had also played in The Prime Movers and later The Chosen Few, who teamed up with Scott Asheton (drms) in a band that soon became known as The Psychedelic Stooges, whose line-up was completed with Dave Alexander (bs). They became part of the Detroit school of rock alongside the **MC5** but the 'Psychedelic' prefix was soon dropped and they became known as **The Stooges.** *The Stooges* (Elektra EKS 74051) 1969 was written and recorded over two days but full of pulverising punk. The follow-up, *Funhouse* (Elektra) 1970 featured Steve Mackay (sax) and was produced by Don Gallucci previously of The Kingsmen and **Don and The Goodtimes.** Many regard the album as superb, but the month it was released Dave Alexander went missing and then later in August 1971 the band quit after a freeway accident. David Bowie later brought Iggy Pop and James Williamson to London and co-mixed the resulting album, *Raw Power* (CBS 32111) 1973, which was disappointing overall. Original pressings of all three albums are scarce. However, **The Stooges** and Iggy Pop (who has made a succession of albums throughout the 70's and 80's) were an important influence on the 'punk rock' phenomenon of the late 70's. The New Rose's Fan Club subsidiary has now released six tracks which Iggy and the Stooges recorded as studio demos, after the failure of *Raw Power* and prior to beginning work on the project which Radar eventually released as *Kill Tunes*. As one would expect the result *Rubberlegs* (Fan Club FC 037) is a blistering guitar assault.

Strawberry Alarm Clock (p77) were originally known as the Sixpence and issued two 45's under this name:- *You're The One/What To Do* (Impact 1025) 1966 and *Hey Joe/In The Building* (All American 333) 1967. The name change came with the release of their 3rd 45 *Incense and Peppermints/The Birdman Of Alcatrash* (All American 373) 1967 because of other similarly named groups. *In The Building* appears on *Psychedelic Disaster Whirl*.

The Sugar Cubes
This Icelandic outfit:- Björk (voice, keyb'ds), Bragi (bs), Einar Örn (voice, trumpet), Siggi (drms) and Thór (gtr) have attracted considerable publicity of late. Their album, *Life's Too Good* (tplp 5) 1988 is racing up the UK LP charts and some of it could be described as psychedelic.

Summerhill
Alan Parker (lead and rhythm gtr), Larry Hickman (bs), Del Ramos (drms) and Doug Burger (keyb'ds) recorded their LP *Summerhill* (Tetragrammaton) in Hollywood in 1969 R1. It also had an UK issue on Polydor 583 746. The album's inconsistent and difficult to categorise,

ranging from good psychedelia (*Friday Morning's Paper*), to heavier rock (*Bring Me Around*) and country (*The Last Day*). Not really recommended.

Sunday Funnies (p77). The same personnel recorded a 2nd LP, *Benediction* (Rare Earth R 538L) 1972. It may be that *A Pindaric Ode* (Valhalla 671) was recorded by the Mexican-Americans from eastern LA and the two albums and a 45, *Heavy Music/Path Of Freedom* (Hideout 1070) were the work of a different Detroit-based band, as the names on the LP don't sound very Latino. Nebraska's Dynamic Impacts also used the name Sundae Funnies for a 45, *Get Out Of My Life Woman/Tell Me* (Dads 503) 1968.

Sunforest
A British flower power outfit with one album release, *Sound Of Sunforest* (Deram Nova SDN 17) 1969.

Superfine Dandelion (p77). The LP dates from 1967 and two 45s from the LP were also issued on Mainstream.

Suprise Package (p77) also recorded an LP, *Free Up* (LH1 S-12005) 1968 R2, which is rarely seen but worthwhile only for the extended freaky title track which is not unlike *In-A-Gadda-Da-Vida* in structure. The personnel on the album were Fred Zeufeldt (drms, vcls), Michael Rogers (keyb'ds, bs, vcls), Greg Beck (gtr, vcls) and Rob Lowery (lead vcls). Max Waller also has a non-LP 45, *I'll Run/East Side, West Side* (Columbia 4-44460) 1967, which is not that good.

The Syn (p144) were originally known as The Selfs. Their first line-up was Steve Nardelli (vcls), Chris Squire (bs), John Painter (gtr), Andrew Jackman (keyb'ds) and Gunnar Hakarnarsson (drms). After a handful of gigs in late 1966, Painter left and was replaced by Peter Banks (a.k.a. Brockbanks/Brocklands). Hakarnarsson was superceded first by Ray Steele and then later by Chris Allen. The line-up of Nardelli/Squire/Banks/Jackman and Allen was the one which recorded their two singles. The first one, *Created By Clive/Grounded* (Deram DM 130) was released on 23 June 1967. On the very same day Decca released **The Attack's** version of the 'A' side. The second 45, *Flowerman/14 Hour Technicolour Dream* (Deram DM 145) was issued in the autumn of 1967. An album was planned (and mentioned by the music papers of the time) and legend has it an acetate exists - but was never released. By 1968, **The Syn** became **Mabel Greer's Toy Shop** after the addition of Jon Anderson from the beat group, The Warriors. Nardelli, Jackman and Allen left, and with the addition of Bill Bruford and Tony Kaye, the band became Yes.

The Syndicate Of Sound (p77). *Little Girl* is featured on Eva's *Sound Of The Sixties* compilation.

The Tangents (p77). *Hey Joe (Where You Gonna Go?)* is also featured on *Boulders 8.*

Tangerine Zoo (p77). Both albums date from 1968.

Teddy and The Pandas (p78) were originally from Beverley,, Massachusetts. *The Lovelight* and *Once Upon A Time* are on *Bay State Rock Vol 1* and they have four tracks - *Once Upon A Time*; (*Bye Bye*) *Out The Window*; *Smokey Fire* and *We Can't Go On This Way* on *Mindrocker 10.*

Teddy and His Patches (p78). *Suzy Creamcheese* is also on *Acid Dreams* and *Mayhem and Psychosis 1.* A track from their other 45, *Haight Ashbury* is on *Boulders 2* and *Moxie Punk 2*, a 7" compilation. *Weather Man* is on *Cicadelic Sixties 1.*

The Tell-Tale Hearts (p126) from San Diego are no more. Ray Brandes, Bill Calhoun and David Knowden had all previously played with Mystery Machine a late 1982 San Diego outfit that did not record. Mike Stax was previously with Crawdaddys another 1982 San Diego band with no recording output, as was Petter Miesner who replaced Eric Bacher on drums. Mike Stax also produced the Ugly Things fanzine.

Thee Fourgiven (p131) consists of Ray Flores (bs), Rich Coffee (gtr) - both formerly with **The Unclaimed** - and Bela Horvath (drms). They've a cut recorded and mixed by Lee Joseph (also of **The Unclaimed** and **Yard Trauma**), who was assisted by Gerry Stern, on *Dimensions Of Sound* (Mystery Scene MS 1001) 1987.

Them (p79) also make a number of compilation appearances:- *Texas Punk From The 60's* (Eva 12006) features *Dirty Old Man (at the age of sixteen)/But It's Alright* originally issued on Sully (1021); *Endless Journey-Phase Three* features their recordings of *Gloria* and *Baby, Please Don't Go* from 1969; *I Happen To Love You* and *Walking In The Queens Garden* are on *Boulders 8*; *Lonely Weekend* is on *Mayhem and Psychosis 2* and *Dirty Old Man* is also on *Moxie Punk 2.*

These Trails
Recording in Hawaii they made a self-titled 1973 album on Sinergia in 1973 of floating psychedelia/folk with dulcimer, tablas, slide guitar and sitar.

The Thingees (p79) are now thought to have originated from Topeka, Kansas. *Mass Confusion* is on *Monsters Of The Midwest II* and *Vile Vinyl 2.*

The Third Bardo (p79) is rumoured to have been a 'project' by the guys who were in **The Deep** and The Freak Scene. The flip side of the 45 is on *Vile Vinyl 2* and *Magic Carpet Ride.*

The Third Evolution (p79). *Don't Play With Me* is also on *Off The Wall II.*

The Thirteenth Floor Elevators (p79). Roky Erickson's *Casting The Runes* (5 Hours Back TOK 007) 1987 consists of ten tracks from 1979 performances at Soap Creek Salon in Austin and Houston's Rock Island. Many of his classics like *Night Of The Vampire* and *I Walked With A Zombie* are included and this is an impressive live performance by Roky and his backing band (Fred KRC, Walter Collie and Cam King). 2,000 copies were also issued in picture disc format. Also the **13th Floor Elevators'** first LP has just been reissued by Decal (LIK 19) 1988, as has *Easter Everywhere* (Decal LIK 28) 1988 and *13th Floor Elevators Live* (Decal LIK 30) 1988.

The Three O'Clock (p129). Their 1987 album, *Ever After* (IRS MIRF 1016) 1986 featured new lead guitarist Steve Allenberg in place of Louis Gutierrez.

Thursdays Children (p81) were from Houston in Texas. *Air Conditioned Man* is on *Highs In The Mid-60's 12. Help, Murder, Police* is on *Garage Punk Unknowns 7* and *Straight From The Garage EP Vol. 4.*

Tiffany Shade
A light 'n' fresh psychedelic-punk-pop band from Cleveland, Ohio, with quite an Anglophile sound. The band were Michael Barnes (lead gtr, vcls), Bob Leonard (gtr), Rob Murphy (bs) and Tom Schuster (drms) and they cut just one LP, *The Tiffany Shade* (Mainstream S/6105) 1968 SC.

T.I.M.E. (p81). Larry Byrom and Bill Richardson were both formerly with Hard Times, a San Diego outfit circa 1967-68. Nick St. Nicholas was earlier with **Sparrow.** They also issued two 45s, both from the first LP, in 1968:- *Make It Alright/Take Me Along* (Liberty 56020) and *What Life Would Be Without It/Tripping Into Sunshine* (Liberty 56060).

Time Of Your Life (p81). *Ode To A Bad Dream* is on *Highs In The Mid-60's 3.*

Tintern Abbey (p114) comprised David MacTavish (vcls, rhythm gtr), Stuart Mackay (bs), Dan Smith (gtr) and John Dalton (drms). *Beeside/Vacuum Cleaner* (Deram DM 164) was their sole release in November 1967. 'Record Mirror' dated 9/3/68 reported that the band had a new single entitled *How Do I Feel Today* due for release on 19 April 1968 - it never appeared!

Top Drawer
A Kentucky outfit, comprised of Steve Geary (trumpet, vcls), John Baker (lead gtr), Ron Linn (keyb'ds, rhythm gtr), Ray Herr (drms) and Alan Berry (bs), who recorded a fabulously rare LP, *Solid Oak* (Wishbou) circa 1968/69 R4, which has been reissued by Resurrection records. Tending more towards 'heavyish' rock than psychedelia, it is likely to appeal more to 'progressive' rock fans.

Touch
Don Galluci (keyb'd, vcls), Jeff Hawks (vcls) and Joey Newman (gtr) were all previously in **Don and The Goodtimes** and prior to that Galluci, who later became a house producer for Elektra, was with The Kingsmen. In **Touch** the three were joined by Bruce Hauser (bs, vcls) and John Bordonaro (drms, vcls). The outfit recorded one LP, *20/20 Sound*

(Coliseum 51004) 1969, which was a really exploratory effort with touches of psychedelia (*Down At Circes Place*), jazz, avant-garde and progressive rock. Two 45s were also issued:- *Blue On Green/Pick and Shovel* (Lecasver 100) 1969 and, from the LP, *Miss Teach/We Feel Free* (Coliseum 2712) 1969.

The Tracers (p82) came from Amarillo, Texas, and were also known at one time as The Stones. *Psychedelic Unknowns 3* features *She Said Yeah* and *Watch Me.*

Travel Agency (p82). The band also issued two 45's:- *Time/Made For You* (Tranqueray 20102) 1967 and *What's A Man/—* (Viva 348) 1968. The first is a non-LP 45.

The Troll (p82) also recorded 45s:- *I Got To Have You/Don't Come Around* (USA 905) 1968, which had previously been issued on USA 892 as by 'The Carnival of Sound'. Both are non-LP cuts. *Don't Come Around* was included on *Mindrocker 2.*

Trolls
From Pheblo, Colorado, this punk outlit issued at least four 45s on ABC and one on Ruff. Some band members were later in White Lightnin' and Jade. Their compilation appearances to date have been:- *Every Day And Every Night* on *Psychedelic Unknowns 3* and *That's The Way My Love Is*, which is on *Monsters Of The Midwest III* and *Flashback 1* (which has also been reissued as *Texas Flashbacks 1.*)

True West (p129). After Russ Tolman left the band the remaining members reformed to put out the *Hand Of Fate* album. Then Kevin Staydohar died tragically of a brain tumour leaving the band, temporarily at any rate, in limbo.

Twentieth Century Zoo (p82) also recorded at least three 45's:- *You Don't Remember/Clean Old Man* (Caz 103) 1967, *Only Thing That's Wrong/ Stallion Of Fate* (Vault 961) 1968/9 and *Bullfrog* (Vault) 1969. The first 45 was an early non-LP one and the 'A' side appears on *Psychedelic Disaster Whirl.* The second 45 A side was also non-LP and appears on *Mindrocker Vol 13* which also features the 45 version (abridged) of *Bullfrog.*

27 Dollar Snap On Face (p82). The remaining personnel were David Petri (vcls, perc), Steve Nelson (bs, vcls) and Ron Ingalsbe (drms). All five played on the album. Its record number is Heterodyne (001-002-00001).

The Ugly Ducklings (p94). *She Ain't No Use To Me* is on *Ear-Piercing Punk* and *Just in Case You Wonder* is also on *Pebbles 10.*

Ultimate Spinach (p83). Myers and Schensen came from label mates **Chameleon Church.**

The Unclaimed (p129). Their Moxie LP, which included Sid Griffin, appeared in 1980. Their 1983 mini-LP, first issued on Hysteria records, has been reissued by Resonance (33-8708), a Dutch label.

The Underground
On their US LP *Psychedelic Visions* (Mercury Wing WC-16337) 1967 SC a bunch of unknown musicians do fuzzed-up instrumental cover versions of classics like *Psychotic Reaction*, *Tobacco Road* and *We Ain't Got Nothin' Yet*, along with a few originals like *Psychedelic Dream*, *Mind Jammer* and *Psychedelic Visions* (which are all written by Merk Currie). Not bad. Their version of *Psychotic Reaction* appears on *Relics.*

The Undertakers (p83). *Unchain My Heart* can also be heard on *Off The Wall* and *Texas Flashbacks Vol 3.*

The Unfolding
Their badly-mixed platter of weirdness and wackiness, *How To Blow Your Mind* And *Have A Freak-Out Party* (Audio Fidelity AFSD - 6184) 1967 R2, has been likened to **The Deep** on a bad day! *Side 1 - Acid Rock* - includes *Play Your Game*, which can be heard on the *Echoes In Time* compilation. Side 2 - *Meditations* - is really weird, full of strange chantings on tracks like, *Prana* (an excerpt of this is the 'Bonus track' on *Pebbles 3 - The Acid Gallery*); *Electric Buddha*; *Hare Krishna* and *Parable*. Apparently a booklet of freaky suggestions on how to make your party swing was included with the album. The individuals responsible for this:- David Dalton (vcls and he also composed it all), Andrea Ross (vcls), Ken (lead gtr, bs), Peter (lead and rhythm gtr), Gary (drms), Steven Kapovitch (narrator) and Victoria Sackville (soprano). Recommended for those who find band records great!.

The United States of America (p83). *The Garden Of Earthly Delights* is included on *The Psychedelic Dream* compilation.

United Travel Service
A highly regarded psychedelic folk-rock outfit from Seattle. The 'A' side of *Wind And Stone/Drummer Of Your Mind* (Rust 5120) 1967 is included on *Echoes In Time* and *Highs In The Mid-60's 16.* Two 45's (including the above) were put out on the Ridon Label and the group included Ben Hoff.

The Unrelated Segments (p84) were Rory Mack (lead gtr), Ron Stults (vcls), Barry Van Engelen (bs), John Torok (rhythm gtr) and Andy Angellotti (drms). All five of their tracks - one was repeated as *It's Unfair* and *It's Not Fair* were written by Mack and Stults and can be heard on *SVR Rock Hits Of The Sixties.* There have also been additional compilation appearances:- *Story Of My Life* on *Psychedelic Unknowns 4*; *It's Unfair* on *Boulders 10* and *Where You Gonna Go?* and *It's Gonna Rain* are on *Boulders 9.*

Untold Fables (p131) are Robert Butler (bs), Paul Carey (vcls), Paul Sakry (drms) and Jon Niederbrach (gtr). They have a cut *Watch Your Step Woman* on *Dimensions Of Sound* (Mystery Scene MS 1001) 1987 and have recently issued a 7" EP for the same label.

Vagrants
A well known punk band from Long Island who issued the following 45s:- *On Those Eyes/—* (Southern Sound) 1966; *I Can't Make A Friend/—* (Vanguard) 1966; *I Love, Love You (Yes I Do)/Respect* (Atco 6473) 1967; *A Sunny Summer Rain/Beside the Sea* (Atco 6513) 1967; and *And When It's Over/I Don't Need Your Loving* (Atco 6552) 1968. *Respect* is by far their best known track on account of its inclusion on *Nuggets*, but the 'A' sides of their first two 45s are on *Hipsville 29 BC.* Their later 45s tended towards a heavier sound but were still punkish and apparently rather good. The band is also of historic interest. It included Leslie West who later played in Jolliver Arkansaw (a duo with Felix Pappalardi), Mountain and West Bruce and Laing. He has also issued three solo albums and done session work for Bo Diddley, Bobby Keys and Mylon Lefevre, among others.

Velvett Fogg (p116) also released one 45, *Telstar '69/Owed To The Dip* (Pye 7N 17673) early in 1969. Both tracks were non-LP-the 'A' side was an updated version of The Tornados hit.

The Vejtables (p85). The band included Jan Ashton, Bob Bailey, A. Ashton, Richard Fortunato and Rick Dey (who left to form Rick Dey and The Knights/Wilde Knights). This group probably was not connected to The Tikis or Harpers Bizarre. Other compilation appearances have been *Feel The Music* and *Shadows* on *Sound Of The Sixties: SFO Part 2* and *The Last Thing On My Mind* on *Sound Of The Sixties: SFO Part 1. I Still Love You* is on Eva's *The Sound Of The Sixties* compilation.

Venus Flytrap
A San Jose band whose 45 *Have You Ever?/The Note* (Jaguar 103) 1966 was also released on Mijji (3005). The 'A' Side, a punk ballad full of chiming guitars, can be heard on *Psychedelic Unknowns Vol 6.*

The Vietnam Veterans (p129) hail from California.

Dick Wagner and The Frost (p86). *Sunshine* is on *Mindrocker 7.*

The Wailers (p86) actually formed in the mid-late 1950's. Ormsby and Morrill were real pioneers, forming Etiquette Productions and the label in the early 60's - the first band to do so by a long way. They also recorded a 45, *All My Nights, All My Days/Better For Both Of Us* (Jerden 789), under the pseudonym of the Breakers in 1966. The 'A' side is on *The History Of North-West Rock Vol 3.* By 1966 only Ormsby and Morrill remained from the line-up stated. For *Outburst* they were joined by Neil Anderson (lead gtr), Ron Gardner (sax, vcls) and Dave Roland (drms). Earlier in 1965 they featured on the LP *Merry Christmas* (featuring *The Sonics*, *Wailers* and Galaxies) (Etiquette ETALB 025) 1965.

Warm Sounds (p116). Here are full details of their three 45's:- *Birds And Bees/Doo Dah* (Deram DM 120); *Nite Is A-Comin'/Smeta Murgaty* (Deram DM 174); and *Sticks And Stones/Angeline* (Immediate IM 058).

The West Coast Pop Art Experimented Band (p86). Bob Markley went on to produce J.J. Light who recorded an LP and two 45s on Liberty. Shaun Harris released one LP, *Shaun Harris* (Capitol ST 11168) 1973, of soft country rock. Prior to the release of their first LP they recorded an album for a local label, *The West Coast Pop Art Experimental Band* (Fifo 101) 1966 R5.

West Coast Workshop
Produced by Nick Venet, this was probably a studio project. James E. Bond jnr also features on the credits. The result - *The Wizard Of Oz And Other Trans Love Trips* (Capitol ST 2776) 1967 - is an instrumental concept LP full of ragas, sitars and flutes. It's rather patchy overall, but may appeal to those who like the freaky side of **The Chocolate Watchband's** *Inner Mystique* or *The Zodiac* by **Cosmic Sounds.**

West Minist'r
Thought to have come from Iowa or possibly Omaha, Nebraska, the band included Dave Cottrell, Kirk Kaufman and Dave Heem and they played a heavy brand of psychedelia in the late 60's. 45s included:- *Bright Lights Windy City/Carnival* (Razzberry SR 2975); *Sister Jane/I Want You* (Magic MXS 45001) and *My Life/Mr Fingers* (Magic KK 7432). They apparently continued recording throughout the 70's and released an album as The Hawks in 1980. *Bright Lights Windy City* and *My Life* appear on *Glimpses 2* and *1* respectively and *Sister Jane* can be heard on *Monsters 1.*

We The People (p87). The Eva LP did miss their 1st 45, *My Brother The Man*, which was issued on Hot-Line and featured on *Garage Punk Unknowns 4.* **The Fuzztones** covered *You Burn Me Up And Down* on *Leave Your Mind At Home* and **The Chocolate Watchband** covered *In The Past* on their *Inner Mystique* LP.

The Wilde Knights (p87). Full details of their history/discography are on the cover to *Rough Diamonds Vol 7 - The Wilde Knights 'Beaver Patrol'* (Voxx VXS 200.026). Formed in 1965 with a line-up of Rick Dey, Roger Huycke, Rich Brown and Dean Aldar they recorded two 45's in 1965:- *Beaver Patrol/Tossin' And Turnin'* (Star-Bright 3051) and *Just Like Me/I Don't Care* (Star-Bright 3052) - apparently Paul Revere paid Rick Dey around $5,000 for *Just Like Me* in 1965. Huycke, Brown and Aldar all originated from Seattle where they played in The Caravans, The Fury's and The Pipers IV. They headed for L.A. in 1964 when founder member Ray Kennedy was drafted. **The Wilde Knights** reformed in the North West in 1967 as Genesis and were later known as King Biscuit Entertainers (1968) and American Cheese (1969).

Wimple Winch (p116). The band comprised Lawrence (Larry) Arendes (drms), Demetrius (Dee) Christopholous (vcls, gtr), John Kelman (gtr) and Barry Ashall (bs). Details of missing record numbers are *What's Been Done/I Really Love You* (Fontana TF 686), *Save My Soul/Everybody's Worried 'Bout Tomorrow* (Fontana TF 718), and *Rumble on Mersey Square South/Typical British Workmanship* (Fontana TF 781). The first batch of the latter were pressed with the track *Atmospheres* on the 'B' side, although the label does not state this.

Winston's Fumbs (p116) only released one single *Real Crazy Apartment/Snow White* (RCA 1612) in July 1967. Jimmy Winston (stage name) was really Jimmy Langwith. He had been the original keyboard player/second guitarist with The Small Faces but left late in 1965. In the interim he issued a 45, *Sorry She's Mine/It's Not What You Do* (Decca F12410) in June 1966, which was credited to Jimmy Winston and The Reflections. The A side was on The Small Faces first LP.

The Yellow Payges (p88) were previously known as The Nomads and recorded two 45s under this name:- *I Saw You Go/I Really Do* (Soft 958), which was ballad type punk, and *Be Nice/Empty Heart* (Spotlight), which was issued in a picture sleeve with no record number, and was garage punk.

Yellow Sunshine Explosion
A German 80's psychedelic outfit from Dortmund comprising Bert Scholexer (lead vcls, bs), Paul Hadley Langley (hrmnca, flte, percsn), Thomas Hopf (drms, percsn, tabla) and Georg Schulte (gtrs, vcls). They've issued an album on LSD Records and one track from the LP, *It's Not My Fault* is included on *Dimensions Of Sound* (Mystery Scene MS 1001) 1987.

Yesterday's Children (p88) were from Connecticutt not the Chicago area. They issued a very good hard rock LP, *Yesterday's Children* (Map 3012) 1969.

The Youngbloods (p88). *Point Reyes Station* (Edsel ED 244) 1987 features material from four of their later LPs for Warner Brothers between 1969 and 1972, although their best material was arguably recorded earlier for RCA. Edsel have also just reissued their three RCA albums, which most would agree contain their best work:- *The Youngbloods* (Edsel ED 271) 1988, *Earth Music* (Edsel ED 274) 1988 and *Elephant Mountain* (Edsel ED 276) 1988.

Zakarrias
Released a self-titled psychedelic influenced progressive rock album for Deram in the UK in 1971, which is one of the rarest on the label (R3).

Zakary Thaks (p90). One of their cuts, *Can you Hear (Your Daddy's Footsteps)?* is on *Acid Dreams.* Chris Gerniottis joined The Liberty Bell, another J-Beck label band.

Zebra Stripes
This started as a studio project centred around Lee Joseph (bs) and his wife Zebra (vcls), who assisted by Rich Coffee (gtr, piano), of **Thee Fourgiven**, and Bela Horvath (drms), recorded a cover version of the old sixties girl song *You Don't Love Me* at the Silver Moon Studio, Hollywood, California in July 1987. It's included on *Dimensions Of Sound* (Mystery Scene MS 1001) 1987. Musicians from The Miracle Workers, **Yard Trauma** and **Thee Fourgiven** as well as other lesser known artists have also recorded a **Zebra Stripes** mini-LP for Dionysus Records.

Zoo (p90). Their album was produced and co-arranged by Ed Cobb. It's an interesting rock LP with vestiges of punk and some traces of psychedelia. They also released at least three 45's:- *Gonna Miss Me/Sometimes* (PKC 1013) 1966; *Good Day Sunshine/Where Have All The Good Times Gone?* (Parkway 147) 1967 and *Sunset Strip/Night Man* (Sunburst 775) 1968. *Where Have All The Good Times Gone?* is on *A Journey To Tyme Vol 4* and *Mindrocker 11.* **Zoo** may have some connection with **Chocolate Moose** (see p19), who are generally considered a Dallas outfit.

A recommended Canadian compilation is *Afterthough:- The History of Vancouver Rock Vol 1* (VRCA 001) 1983, which includes an excellent booklet on the scene and the groups included. It includes The *Syndrome 1* 45 by the **Tom Northcott Trio**, both sides of the first **Painted Ship** 45; *My Home Town* and *Crying The Blues* by **Seeds Of Time**; *No, No, No* by **The United Empire Loyalists** and *Are You A Monkey?* by **Winter's Green.**

Also check out *Nightmares From The Underworld Vol 1* (AGNK1000) 1983 and *Vol 2* (Underground UR 1205) 1984. Some copies of *Vol 2* included a booklet of info about the bands.

Some more compilations in *The Rubbles* series have just been issued and these will interest collectors of British psychedelia. There's *Rubble 7: Pictures In The Sky* (Bam-Caruso KIRI 083) 1988; *Rubble 10: Professor Jordan's Magic Show Sound* (Bam-Caruso KIRI 098) 1988; and *Rubble 14: The Magic Rocking Horse* (Bam-Caruso KIRI 106) 1988.

The psychedelic fanzine, Freakbeat (c/o Ivor Trueman, 23, Parkside Road, Hounslow, Middlesex TW3 2BD) is essential reading, containing articles about some of the bands in this book and details of many 80's garage/psychedelic bands. Finally the magazine, Strange Things Are Happening, also includes articles on garage/psychedelic bands, which will interest readers.

INDEX

Under individual entries, bands mentioned and featured elsewhere in the book appear in heavy print. If you want to find out more about a band referred to, simply consult this index to identify the appropriate page number(s). A handful of very well known bands like The Beatles do not have individual entries because so much has been written about them already and this book concentrates on the lesser known bands. Also bands identified in heavy print in the introductory preamble to each chapter do not necessarily have individual entries. Not all the bands included here are remembered or regarded as 'psychedelic' bands. For many psychedelia was just one of a number of influences. For other terms like 'punk' (in the 60's sense) or 'progressive' are more appropriately applied. Some of the 80's bands are more appropriately described as 'guitar' bands or garage bands.

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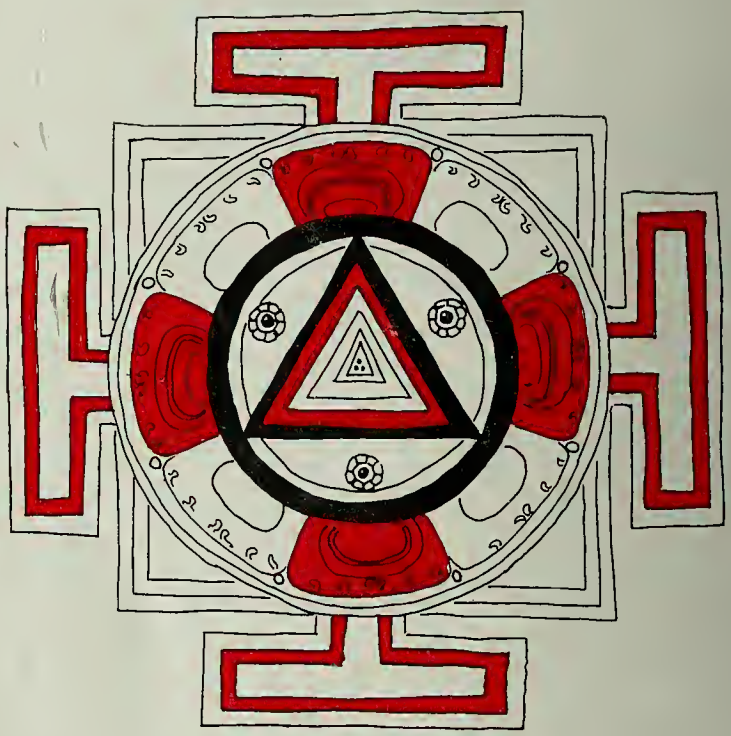

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